MANIFESTATIONS OF SHIVA

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MANIFESTATIONS OF SHIVA

STELLA KRAMRISCH

PHILADELPHIA MUSEUM OF ART
1981

COVER
Śiva, the Supreme Guru, as Lord of Music
(Vīṇādhara Dakṣiṇāmūrti) (no. 85)

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DIRECTORS' PREFACE vi

LENDERS TO THE EXHIBITION ix

AUTHOR'S ACKNOWLEDGMENTS xi

GUIDE TO THE PRONUNCIATION OF SANSKRIT xi

INTRODUCTION xiv

MONUMENTAL SCULPTURE
- Liṅga 2
- The Face of Śiva (Fragments of Images) 14
- Androgyny and Biunity 18
- The Supreme Guru 22
- The Bull Nandin 26
- Bhairava, God of Dread and Terror 31
- Bhikṣāṭana, The Supreme Beggar 40
- The Lord of Dancers 43
- The Destroyer of Demons 46
- Śiva's Cooperating Antagonists 54
- Śiva with Pārvatī 56
- Śiva and the Mothers 68
- Gaṇeśa, Son of Pārvatī (or Śiva) 74
- Kumāra/Kārttikeya/Skanda, Son of Śiva 79
- Śiva Born as an Avatar 82
- Śiva's Host 84
- Saint 91
- The Goddess 93

PROCESSIONAL IMAGES AND ALTARPIECES
- Liṅga 100
- Forms of Śiva 103
- Śiva and Pārvatī 122
- Pārvatī, Consort of Śiva (Devī as Umā) 138
- Gaṇeśa, Son of Pārvatī (or Śiva) 143
- Kumāra/Kārttikeya/Skanda, Son of Śiva 144
- Saints 149
- Trident 154
- Brahmā 156

PAINTINGS
- Introduction 158
- Liṅga 160
- Androgyny and Biunity 162
- Forms of Śiva 170
- Śiva Dances 182
- Śiva and Pārvatī 187
- The Holy Family 198
- Descent of the Holy Family from Mount Kailāsa 205
- Śiva and the Goddess 210
- Śiva Born as an Avatar 220
- Pilgrimage, Temple, and Symbol 222
- Ascetics, Monks, and Meditation 227
- Melody Types 234

BIBLIOGRAPHY 238

DIRECTORS' PREFACE

This exhibition, "Manifestations of Shiva," is planned as a tribute to India, to its long civilization, and to its religions, by focusing upon a major Hindu god, Shiva, who as Lord of the Dance is the god of creativity. Shiva is ineffable, infinite, and eternal, but does reveal himself to man in an extraordinary variety of concrete manifestations in the sculpture and painting of over two thousand years to which the exhibition is dedicated. We hope it will bring all of us closer to understanding the religious and intellectual life of India.

The concept of the exhibition has been that of Stella Kramrisch, Curator of Indian Art at the Philadelphia Museum of Art. She has also been responsible for the realization of the exhibition in the selection of the works, their installation, and the writing of this catalogue. She has even encouraged the film maker, Malcolm Leigh, throughout the evolution of the film *Manifestations of Shiva*, and guided a former student, Joseph M. Dye, in his writing of a supplemental publication for the exhibition, *Ways to Shiva*. Her exploration of the meaning of Shiva and the development of that meaning over time has led her to an examination of sources for the myths of the god in a major volume, *The Presence of Siva*, which Princeton University Press is publishing in conjunction with the exhibition. The book, the exhibition, and this catalogue should be as important for their contributions to the knowledge of Indian art as the formidable list of Dr. Kramrisch's other publications, which include her renowned study *The Hindu Temple*.

Every exhibition by its nature must be collaborative, but "Manifestations of Shiva" has been unusual in the extent of its collaborations. Particularly gratifying has been the cooperation of officials of the Government of India and its museums, undoubtedly encouraged by their respect for Dr. Kramrisch as a scholar and their knowledge of her as a friend who had taught at the University of Calcutta for twenty-eight years. Under any circumstances, they generously made it possible for us to borrow twenty-two works of sculpture and three paintings from one private collector, eleven museums, and two archaeological sites throughout India. Among those who should be thanked in particular, in addition to the lenders, are Shri Mir Nasrullah and Dr. Kapila Vatsyayan from the Ministry of Education, and Dr. N. R. Banerjee, until recently Director of the National Museum in New Delhi, which coordinated the shipping of the loans from India. In addition, Dr. L. P. Sihare, Director of the National Gallery of Modern Art, and his Deputy, Dr. Anis Farooqi, must be acknowledged for their graciousness in receiving the exchange exhibition, "Modern Masterpieces from the Philadelphia Museum of Art," which was shown in New Delhi from October to December 1980. Another agency of the Indian government, Air India, has made many generous contributions toward both "Manifestations of Shiva" and the exchange exhibition in New Delhi.

Much of what has been achieved in the negotiations with India has been accomplished through the Indo-U.S. Subcommission on Education and Culture and, in particular, through its Museum Committee. The Indian Co-Chairman of that committee until recently, Shri Ram

Niwas Mirdha, and the American Co-Chairman, Dr. Charles Blitzer, have not only enthusiastically supported the idea of the exhibition but have also worked faithfully toward its realization. In addition, the Subcommission has underwritten, through the support of the Smithsonian Institution Special Foreign Currency Program, many of the costs of the exhibition and of the related film.

The four participating museums have also collaborated in the presentation of the exhibition, a collaboration enthusiastically endorsed by their relatively new directors. Not long before his death, the late Richard F. Brown, Director of the Kimbell Art Museum in Fort Worth and a member of the Museum Committee of the Indo-U.S. Subcommission, asked that the exhibition go to Fort Worth. Since then David Robb, the Kimbell Museum's Chief Curator, and Dr. Edmund P. Pillsbury, recently appointed Director, have given the exhibition their support. When it was decided that "Manifestations of Shiva" would go to the Los Angeles County Museum of Art, its distinguished Curator of Indian Art, Dr. Pratapaditya Pal, was Acting Director. Since his appointment in early 1980, the new Director, Dr. Earl A. Powell, III, has given it every encouragement. Philadelphia was the birthplace of the exhibition from the time Dr. Evan H. Turner, now Director of the Ackland Art Museum and a member of the Indo-U.S. Subcommission Museum Committee, as Director of the Philadelphia Museum of Art gave Dr. Kramrisch the moral support to work toward "Manifestations of Shiva." Dr. Jean Sutherland Boggs, another member of the Indo-U.S. Subcommission Museum Committee, assumed responsibility for the exhibition when she became Director in early 1979. Finally, Arnold Jolles on becoming Director of the Seattle Art Museum with its famous collection of Far Eastern art essentially took the exhibition with him. He had been Acting Director of the Philadelphia Museum of Art between Dr. Turner and Dr. Boggs and had worked closely with Dr. Kramrisch on the exhibition and had attended meetings of the Museum Committee of the Indo-U.S. Subcommission. The Seattle Art Museum's Curator of Far Eastern Art, Henry Trubner, had early expressed an interest in the exhibition. Now the four museums and the four new directors join in our thanks to seventy-four generous lenders who have made this exhibition possible.

The lenders are the most selfless of collaborators, giving of their treasures for almost a year and a half so that they will be enjoyed in four different sites in America. The works are being sent from such diverse places as Australia, Gwalior in India, Zurich, Ottawa, and Buffalo—and always with such extraordinary grace. Among the lenders are the greatest private and public collectors of the finest Indian art. We are all in their debt. Their names are found on page ix.

In Philadelphia, we have been very heartened by the readiness of other cultural institutions to collaborate on a program around "Manifestations of Shiva." The University of Pennsylvania has mounted a scholarly symposium, the Free Library is showing its Indian miniatures, the Philadelphia Zoo is focusing upon its Indian animals, the Please Touch Museum has created a special exhibition for children, and the Franklin Institute is sponsoring a special planetarium program based on the Jantar Mantar observatory in Jaipur. All of this makes India seem more familiar to those who come to the exhibition.

In coordinating the exhibition in Philadelphia, the collaboration of the staff of the Museum has been essential. Among the most involved and responsible have been Barbara Phillips as Coordinator of Exhibitions, George Marcus, Sherry Babbitt, and Bernice Connolly in Publications, Fernande Ross as Registrar, Marigene Butler as Head of the Conservation Laboratory and Andrew Lins as Conservator of Objects, Marjorie Sieger assigned to the project from the Division of Education, Tara Robinson as Head of Installations, and Melanie Roden as secretary to Dr. Kramrisch. Anne McPhail, a volunteer, trained the guides. In addition, Eva Ray, who has

written the exhibition guide, was hired for the exhibition as an Assistant Curator. Sheila Canby served as Coordinator of Programs, and Elizabeth Johnson, a former assistant of Dr. Kramrisch, returned to work on condition reports. All worked professionally and enthusiastically to bring "Manifestations of Shiva" into being. The exhibition was given additional support by Joseph Del Valle, the designer of *Ways to Shiva* and this publication, and Richard Meyer, the architect who has designed the exhibition installation. From this center in Philadelphia, the staff worked with their counterparts in Fort Worth, Seattle, and Los Angeles, in particular with Ruth Sullivan at the Kimbell Art Museum, Arnold Jolles at the Seattle Art Museum, and Myrna Smoot at the Los Angeles County Museum of Art. From such collaboration, for which Barbara Phillips was responsible in Philadelphia, the exhibition arose.

There were many outside the four participating museums who contributed generously to the exhibition. The Department of Indian Art is much indebted to Dr. Carol Radcliff Bolon, Dr. David Dell, Dr. Susan Oleksiw, Ronald Otsuka, Dr. Harold Powers, Dr. M. S. Nagaraja Rao, Elizabeth Rosen, Dr. Gary Tartakov, and Dr. Claus Virch for help in various forms during the organization of the exhibition. We should like to offer our thanks to these and many others.

Another essential form of collaboration, or to express it more accurately, support, came from those who, in addition to Air India and the Indo-U.S. Subcommission on Education and Culture already mentioned, gave generous grants to the exhibition. The largest came from the National Endowment for the Humanities, which was encouraging recognition of the concept of the total enterprise. The Pew Memorial Trust, as part of its continuing support of the Philadelphia Museum's exhibitions, not only underwrote the initial planning for the exhibition, but also awarded an additional grant the following year. The need for substantial funding in the early stages of the exhibition was recognized by the Atlantic Richfield Foundation, which has since increased its initial gift. It is difficult for the four museums to express our gratitude to these donors sufficiently eloquently.

We hope, finally, that the exhibition, as a result of such generosity, supportiveness, enthusiasm, and the intelligence of Stella Kramrisch, will be a convincing reflection of the character of the god Shiva as a creative force in Indian life.

Edmund P. Pillsbury, *Director*
Kimbell Art Museum

Earl A. Powell, III, *Director*
Los Angeles County Museum of Art

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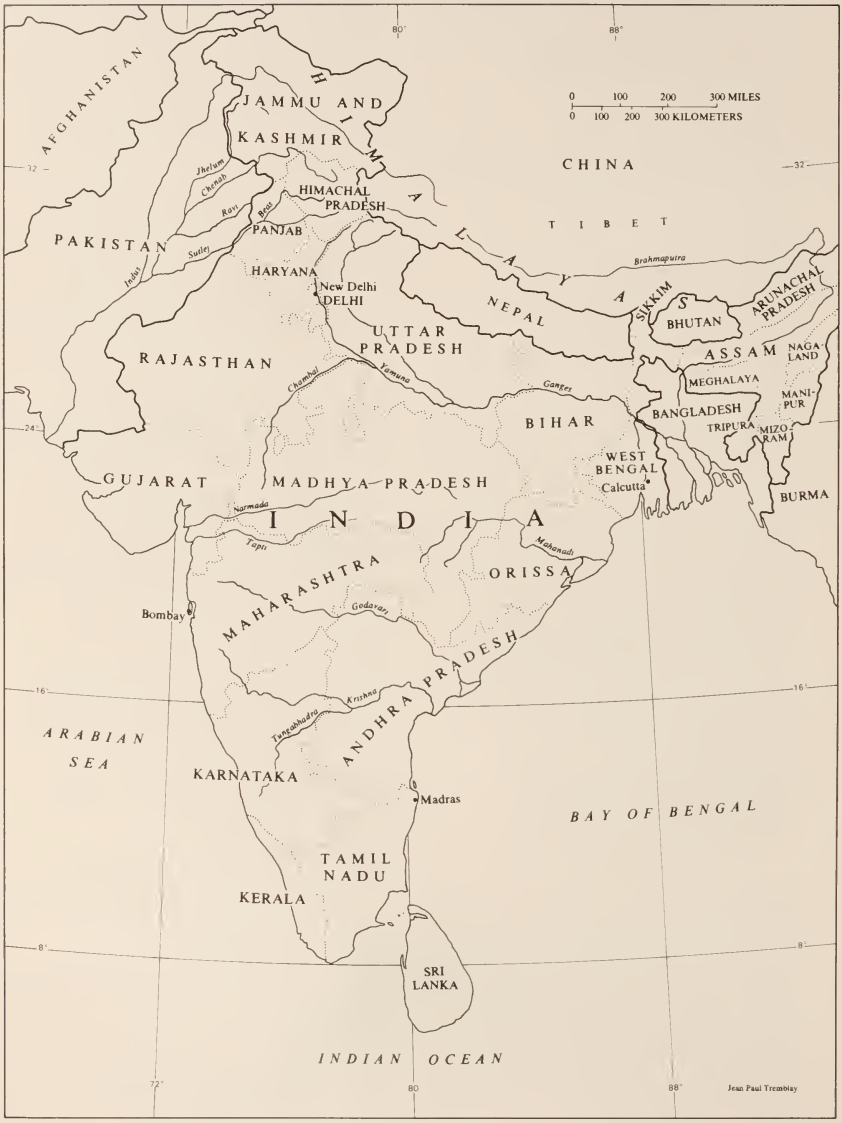
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88°
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24°
16°
8°
72°
Jean Paul Tremblay

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My special thanks are due to Jean Sutherland Boggs, Director of the Philadelphia Museum of Art, for her unfailing support and wisdom in everything concerning this exhibition; to Evan H. Turner, former Director of this Museum, for his enthusiasm and confidence in planning the exhibition; to George Marcus, head of this Museum's publications department, for his judiciousness in editing the text and his cooperation in planning the appearance of the catalogue; to Joseph Del Valle, for his elegant design of the catalogue; to architect Richard Meyer, for his sensitivity in executing the exhibition design as envisioned; and to the staff of every department of the Museum, including my own, without whose cooperation this exhibition could not have come about.

S. K.

GUIDE TO THE PRONUNCIATION OF SANSKRIT

Vowels should be pronounced as in Italian; a lengthening sign as in ā indicates a long vowel; e and o are always long; ṛ in Sanskrit is a vowel and should be pronounced similar to the ri in ring; c should be pronounced as in church; j as in joy; ś and ṣ similar to sh in ship; h after a consonant should be pronounced distinctly as the th in hothouse.

You are woman. You are man. You are the youth and the maiden too.
You, as an old man, falter along with a staff. . . .
You are the dark-blue bird, you are the green (parrot) with red eyes.
You are (the cloud) with the lightning in its womb.
You are the seasons and the seas. Having no beginning you are everywhere.
(You) from whom all worlds are born.

ŚVETĀŚVATARA UPANIṢAD, 4.3–4

O Wealth, my treasure, honey, red flame of heavenly hosts that excels all lustre, embodied One, my kin, my flesh, heart within my flesh, image within my heart, my all-bestowing tree, my eye, pupil of my eye, image seen in that pupil, save me from the disease of the powerful karma.

FROM A HYMN OF SAINT APPAR

INTRODUCTION

Śiva—a living god—transcends all categories. He is existence—with all its paradoxes. Beyond existence, he is the indefinable absolute.

The most ancient and most sacred Indian text, the *Ṛg Veda* (c. 1200 B.C.),[1] speaks of him as Rudra, the Wild God; he is known as a hunter with his arrow, his target the Creator himself. In the beginning a wild hunter, afire—Fire itself—let his arrow fly toward the Father, the Creator, in the shape of an antelope in the act of creation/procreation. The Father made love to his daughter; they alone existed in the wilderness of a cosmos to be. Some seed fell on the earth. Fire (Agni) had made the seed ready for the Father. Before that, nothing existed. It was the beginning of creation out of the uncreate.

The uncreate—a timeless plenum—holds the seed of creation.[2] By shedding the seed, the Father depleted the immutable plenum—a paradox on which the myth of Rudra/Śiva rests. By his arrow shot at the Father, Rudra avenged the violation of the uncreate. But the seed fell and creation had its beginning. The wild hunter acted with antagonistic intent: as Fire, he prepared the seed for the Father; as the Wild God, he avenged the consequence, the Father's lovemaking and the falling of the seed—an act of incontinence. The Fire of creation—a Wild God—having stimulated the Creator, then aimed at the act of creation/procreation, it being an infringement of the uncreate.

The Father, in the wilderness of the first morning of creation, asked Rudra to spare his life. For doing so, he—the Father, the Creator, Prajāpati, Lord of Generation—made the Wild God Paśupati, Lord of Animals (*paśu*). Paśupati was a terror to behold, a syndrome of everything awful; the gods, other than those of the *Ṛg Veda*, gave that shape to the formidable god whose arrow was fateful. The Lord of Animals had power over life and death, and he spared—or restored—the life of Prajāpati. He acted compassionately in the wilderness of the first cosmic dawn.

The gods witnessed the violence of the primordial scene. Immediately, as the seed of the Father fell, they recited a spell (*brahman*) and out of its potency they created the Wild God's other nature, Vāstoṣpati, Lord of the Site (*vāstu*)—where the seed had fallen—the site of life to be, the sacred site of ordered existence.

Paśupati and Vāstoṣpati are the earliest names of the god who *was* before the beginning. Rudra, the Fire, the wild hunter out of the uncreate, the prime mover who incited the primordial scene in the early morning of creation, is known in later Vedic texts as the "fire seed" of creation. In one way or the other, it is told, he issued from Prajāpati, Lord of Generation, the Creator, who in later texts is called Brahmā.

As soon as he was born, the child demanded to be named. One name after another—eight in all—were given to him by his father, who also invested the newborn god with his domain, the cosmos. There, the god was seen by the cowherds and the women carrying water from the

well; he was seen in the young green shoots and in the falling of dead leaves; he was known as a fierce archer, people fearing his deadly arrows. This guardian of the field was the lord of animals, of cattle, horses, and dogs, lord of the homestead; lord of warriors, robbers, and thieves, of the lowly and the cripples; the architect, lord of craftsmen; the lord whose name is Existence (Bhava). He is seen everywhere, he looks out of every man; he seems many when he is one, the many are his host, the *rudras;* they are the stirrings of his turbulence.

Rudra's birth from Prajāpati took place in a former aeon. In a subsequent aeon, Rudra/Śiva was born from Brahmā the Creator, unsuccessful in creating human beings. He was born from the angry frown of the Creator's forehead. Śiva was charged by his father to create mortals. Śiva, however, refused to create fallible, imperfect beings. He responded to Brahmā's command by castrating himself. He tore off his phallus (*liṅga*); it sunk into the ground. Or, according to another tradition, when commanded by Brahmā to create mortals, Śiva turned into a post (*sthāṇu*). The severed *liṅga* of Śiva, fallen to the ground, penetrated the netherworld and shot up into the empyrean, a burning pillar of flames. Myth tells of its transcosmic dimension. According to a third tradition, Śiva issued from Brahmā's forehead as a formidable androgyne.

The two alternative myths, the one of Śiva turning into a post, the other of his self-castration, have their equivalents in the visual form of the *liṅga*. The *liṅga*, a bivalent aniconic symbol in shape and meaning, marks the presence of the invisible, transcendental reality of Śiva. The word *liṅga* means "sign," and particularly, the male sign of sex, the phallus. The solid, concrete shape of the *liṅga* occupies the central position in the worship of Śiva. Set up on earth, a *liṅga*, whether made of stone, wood, or metal, is post or pillar shaped. Its earliest examples show its pillar shape to be in the likeness of a phallus (no. 1); significantly, one face, or four faces, may project from its shaft. Some of the earliest *liṅgas* are also combined with an anthropomorphic image of Śiva standing in front of it, about equal in height (no. 10), or smaller. Or, the *liṅga* may be covered in its entirety with images facing in the four directions, a lighthouse for the manifestations of deity.[3] In a temple of Śiva, the *liṅga* occupies the center of the innermost sanctuary (*garbhagṛha*). There is no object in the world of Śiva more sacred than the *liṅga*.

The *liṅga* stands erect (*ūrdhvaliṅga*); its rounded top points upward as if ready to shed seed, yet, by yogic discipline, it is capable of restraining and retaining the potent substance. The meaning of the *ūrdhvaliṅga* is ambivalent, and its shape made by art is a symbol of potency and of its control. It is the *liṅga* of Śiva the Ascetic, full of the seeds of all life to be, withheld by yogic discipline so as not to be spent but to ascend within the body with which anthropomorphic imagination endows Śiva, the Great Yogi.

Śiva is the great ascetic god, the Great Yogi, Lord of Yogis, teacher of yoga, the ancient discipline practiced in the days of the Harappa civilization (third millennium B.C.). Carved on some of its diminutive reliefs is a main figure in yoga posture, unmistakable in the most elaborate of these anthropomorphic representations. The discipline of yoga is practiced to one end: self-mastery that comprises mind and body and readies the living being for the realization of ultimate reality. The striving for ultimate reality guided by yoga is carried out within the living being and entails the control of the breath, a control that frees the yogi from worldly attachments and concerns of the "ego." The control, not the rejection, of the passionate self—comprising sex—is the function of yoga.

The power of giving life and also of withholding and transmuting the substance of life into consciousness inheres in the *liṅga*, the sign of Śiva. The ascent of the seed (*ūrdhvaretas*) is indicated by the *liṅga* pointing upward. The transmutation of sexual into mental power, the transubstantiation or the ascent from the earthly plane of sentiency into transcendency, is contained within the symbolism of the *liṅga*. This, however, is only one aspect of its significance, seen from the position of the practicing yogi. The other aspect of the *liṅga* is ontological.

The concrete shape of the Śiva *liṅga*, of stone, wood, metal, sand, or clay, is understood to be a concretization of subtler stuff, of light or sound—of a light stronger than eyes can see, of a sound in which reverberates the primordial stress of creation. Light and sound are manifestations of movement. It was in a Liṅga of Flames that Śiva was seen by the gods in a cosmic night between the destruction of one universe and the creation of another (*see* nos. 9, P–2).

The *liṅga* is also looked upon as the visible form of mantra, that is, of sound before it has become word, of sound forms and of words. The ontology of the cosmos together with that of man's mind and body inheres in the concrete shape of the Śiva *liṅga*. Descending from its apex in the four directions of space to its bottom, the *liṅga*, in a complex system of analogical categories, is understood symbolically as the embodiment of the five elements (ether or space, air, fire, water, and earth), the five sense data (sound, touch, form, taste, and smell), and the five sense faculties (hearing, feeling, seeing, tasting, and smelling). Analogous to the categories of the physical world and of sentiency, higher categories comprising mentation and transcendency have, in ontological order, their symbol in the *liṅga*, the principles of essence (*puruṣa*) and substance (*prakṛti*), universal intellect (*buddhi*), personality (*ahaṅkāra*), and mind (*manas*). Of these and further categories comprising the entire realms of existence and transcendence, the *liṅga* is the pivot.

These sets of categories and others, each comprising five constituents, hinge on the five mantras of Śiva. Each of these mantras evokes in its sound an aspect of the total reality, that of Śiva. Each mantra is represented as a face of Śiva. They emerge and project from the *liṅga* pillar; they are aspects of the divine countenance (*see* nos. 6, 7). Four of the faces look into the four directions of space; as a rule, the fifth face on the top of the *liṅga*—symbolically in transcendence—is invisible. It is not even necessary that all four faces be carved; many *liṅgas* have but one face (nos. 1–5) which implies the others. The five mantras of Śiva precede by centuries the earliest five-faced *liṅga* (*pañcamukhaliṅga*).

The propinquity in a *mukhaliṅga* ("face *liṅga*") of face and *liṅga*, a seemingly startling juxtaposition, is the compacted symbol of the beginning and the end of the ascent of the seed and its transubstantiation in the "subtle body" of the yogi from the basic station of consciousness or center of realization (*cakra*) at the root center (*mūlādhāra*) at the base of the spine, to the highest *cakra* at the *brahmarandhra* on the top of the head. The alchemy within the "subtle body" of the yogi has its synoptic image in the juxtaposition of face and *liṅga* in one sculptural shape. The *mukhaliṅga* presupposes yoga practice and realization, and depicts in one image its beginning and end. The method of unilocal or synchronous precipitation of several phases of a process or narrative in one picture is common knowledge in Indian art, as it is in early Christian art and elsewhere.

In the world of Śiva, the significance of the *liṅga* is comparable to that of the Cross in the Christian world, and that of Śiva with the *liṅga*, or of the faces of Śiva together with the shape of the *liṅga*, to the figure of the Savior on the Cross. The essential myths of the *liṅga* are those of the ascetic god who, at the command of Brahmā to procreate, castrates himself or becomes a post (*sthāṇu*). The castration myth, a sequel to the Wild God's shot in the primordial morning, is a myth of self-retaliation; the branchless post in the second myth is a visual confirmation of the first myth.

There was a third response to Brahmā's anguish and frustration in creating mortals. From the Creator's mouth or forehead, Śiva sprung forth, half male, half female—an awesome sight. It seemed to hold a promise, but one that could not be fulfilled. The right half, male, the left half, female—both facing forward in superhuman beauty from their common vertical axis—could not mate. The divine androgyne, Ardhanārīśvara, the Lord Whose Half Is Woman, perfect and fulfilled within its own wholeness, was beyond desire. No progeny, divine or human, could be

expected from this integrity. Brahmā commanded Śiva to divide himself: the right half was Śiva, the left half became the Great Goddess. She sent forth a goddess like herself to be born in order to become Śiva's wife. Her name was Satī. She was born as a daughter of Dakṣa, the Patriarch and Sacrificer, himself a son of Brahmā. Satī became Śiva's wife—and died in anger in the flames of her own yoga fire: her body was burned to ashes because Dakṣa excluded Śiva from a great sacrifice that he was celebrating. All the other gods were invited, but Dakṣa, dissatisfied with his son-in-law by Brahmā's command, had more than one reason for excluding Śiva from the sacrifice. Śiva, with his moon-crowned hair, was a poor madman who not only had shown disrespect to Dakṣa but also had cut off Brahmā's fifth head.

Brahmā had acquired his five heads when, at the sight of an unbelievably beautiful young woman, he was literally struck by the arrow of Desire (God Kāma). Brahmā dared not turn his head to follow the beauty as she worshipfully circumambulated him. Instead, he sprouted one head after the other in the cardinal directions, each gazing at her. To escape Brahmā's lustful stare, she rose toward the zenith, and Brahmā acquired his fifth head. Brahmā, succumbing to Desire, had acted indecorously; unwittingly, Brahmā reenacted the primordial scene, for in lusting after the beautiful woman, he had lusted after his own daughter, the goddess Sarasvatī (Sacred Speech).

What had happened in the first nascent dawn of the world was a symbol of metaphysical significance, the infringement of the integrity of the uncreate: the wound that Rudra inflicted on Prajāpati was its signal. But now, Brahmā's self-induced punishment in the shape of supernumerary heads sprouting from his neck played on a lower level of myth, where actions of gods are judged by social standards. Brahmā behaved incorrectly by showing—or unsuccessfully avoiding to show—his lust for his daughter. Mentally, he committed incest. The fifth head was the most culpable. Its glance had pursued Sarasvatī, the goddess, his daughter, on her ascent to heaven.

It was this fifth head of Brahmā that provoked Śiva's ire. This head on another occasion had spoken arrogantly, and had even lied to Śiva in claiming to have seen the top of the Liṅga of Flames in a futile attempt at proving the Creator's superiority to his son. Śiva reacted quickly. He cut off Brahmā's fifth head. It stuck to the hand of Śiva—the parricide and Brahmincide—who had acted as Bhairava, his most awful, terrifying shape. For having committed this unspeakable crime, Dakṣa excluded Śiva from the sacrifice that he celebrated. Because of this, Satī killed herself by the fire of her yoga, and Śiva destroyed Dakṣa's sacrifice. Dakṣa knew that it had been decreed by the gods in the past that Rudra should be excluded from the sacrifice: the gods had been witness to the primordial scene; they also had given Paśupati his shape of horror.

Śiva/Bhairava, a naked mendicant with Brahmā's head clinging to his hand, wandered through the universe dancing madly in grief and elation toward release. On his way, the naked mendicant, the Supreme Beggar (Bhikṣāṭana), passed through a hermitage. The wives and daughters of the sages (*ṛṣis*) living there could not take their eyes off the alluring figure; they pressed near the wondrous intruder clad in nothing but his beauty (no. 34). He moved on, unmoved.[4]

The severed head of Brahmā that stuck to Bhikṣāṭana's hand had already turned into a skull, his begging bowl, and now Bhikṣāṭana's beauty faded. Anguished and emaciated, Śiva/Bhairava came to God Viṣṇu's house. Viṣvaksena, the doorkeeper, did not recognize him. Bhairava slew him, and he left Viṣṇu's house carrying Viṣvaksena's corpse (no. 29). Madly dancing, skeletal Bhairava at last reached Vārāṇasī (Benares). Brahmā's skull, his begging bowl, fell from his hand, and Śiva found release.

Satī had immolated herself in the fire of her anger. The Great Goddess, who had taken that shape, assumed another incarnation in a subsequent aeon and was born as the daughter of King

Mountain (Parvatarāja). Her name was Pārvatī. From her childhood, her mind dwelt on Lord Śiva, the lord of ascetics, whom she was determined to win as her husband by ardent asceticism and severe austerities. Pārvatī was exceedingly beautiful, but had it not been for the intervention of God Kāma (Desire) (no. 46), Pārvatī's charm would not have affected the Great Yogi, who was drawn by her asceticism.

Kāma, like Śiva, was an archer. Rudra/Śiva had sent his arrow flying in revolt against the lovemaking of the Father. His arrow was directed against creation/procreation, whereas Kāma's arrows fly *in* creation, inciting love and passion. Kāma made Śiva his target—by Brahmā's design and in the latter's revenge for having himself succumbed to Kāma—but it was not as Brahmā had willed originally for the purpose of creating mortals. Śiva's marriage was to result in the birth of a god of greater power than any other god. A supergod was needed; he had to be born in order to defeat Tāraka, an invincible demon who harassed the gods and threatened their very existence.

The marriage of the great ascetic god with Pārvatī was beset with more difficulties than any marriage in the worlds of gods or men. Śiva had married Pārvatī with the understanding that she would be a loving wife when Śiva longed for her; she would be a *yoginī* when Śiva was absorbed in yoga. They made love for a thousand years of the gods; from such a union, a supergod was expected to be born. But Śiva the Great Yogi even in his most ardent lovemaking with the most beautiful of all goddesses did not shed his seed—until the gods interrupted their unending intercourse; Śiva's seed fell, not into Pārvatī's lap, but into the Fire (Agni). Pārvatī cursed all the gods and goddesses to be barren.

The marriage of Śiva and Pārvatī, the togetherness of god and goddess, is a symbol not only of their union but of their unity. Whatever tensions and quarrels arise between them—myth delights in telling of their disputes and estrangements—they only put to a test the bond of Śiva and Pārvatī, who belong together "like a word and its meaning." Their union is inseparable, for the one cannot exist without the other. In this respect, Śiva and Pārvatī are spoken of as father and mother of the world, though they are not a progenitive couple. They are not the parents of the human race, nor is their marriage the divine paradigm of human marriage. The propagation of the human race by sexual intercourse was effected eventually through Dakṣa in a later aeon.

For the sake of his devotees, Śiva enacts the divine play (*līlā*) in which he appears as bridegroom, husband, mendicant—or in any shape whatsoever. The Great God performs the play for the sake of his devotee, who contemplating the bliss of the celestial bridegroom or the terror of Bhairava, is brought into the presence of Śiva.

Fire (Agni) was made to receive Śiva's burning seed (*see* no. P–32). Unable to endure its heat, Agni threw it into the river Ganges. The mighty river goddess Gaṅgā, unable to carry its consuming heat, deposited the fetus in the mountains, in a grove of reeds. There a child was born. The Pleiades (Kṛttikās) nursed the infant; they were its foster mothers. Named after the Kṛttikās, Kārttikeya (nos. 64–66) was to be commander of the army of the gods in their war against the demons. Some considered Gaṅgā, who had carried the fetus, to be Kārttikeya's mother, and Pārvatī, Gaṅgā's younger sister, was at times jealous of Gaṅgā for this and other reasons (*see* nos. P–42—P–44). Kārttikeya's elder brother was Gaṇeśa (nos. 61–63). According to most traditions, he was Pārvatī's son entirely, but according to one text, he was Śiva's son, and Pārvatī had no share in his coming into existence.[5]

The drama at the beginning of Rudra's world resounds through the entire myth of Rudra/Śiva as told from the *Ṛg Veda* to this day and it sustains the symbols in which visual art gave shape to the actors, that of Rudra/Śiva, the prime mover and protagonist, exceeding all who came to play

their roles in its sustained though expandingly detailed repertory. Its setting is the cosmos and beyond it, the invisible uncreate.

Myth conveys thought by means of its figures; it alludes to and evokes, but does not describe the actors. They are what they do. The gods of Śiva's primordial myth have no physiognomy. Their actions have the character of divine manifestation and they were represented by ritual gestures. Śiva's primordial myth did not become a theme of visual art, though it underlies the decapitation of Brahmā and the destruction of Dakṣa's sacrifice; nor has the scene of the decapitation of Brahmā become a subject of Indian art. The selection of themes for representation in art followed reasons of its own. The choice was made by priests who took into consideration the contingencies of history and the demands of architecture. It is only from about the second century B.C. that images of Śiva are known. The most ancient known anthropomorphic image conjoined with the *liṅga* pillar is still in worship at Gudimallam in South India. Mathurā, the "city of the gods," the name by which the present town of Muttra near Delhi was known in classical antiquity, was a center of iconographic invention where the gods, not only of Hinduism but also of Buddhism and Jainism, were given form in images. From the vastness of Śaiva myths and their figures, themes that were selected in the first and second centuries of the present era remained basic in the repertory of Śaiva art, such themes as Ardhanārīśvara (nos. 17, 18) and Śiva with Pārvatī (nos. 47–54), in addition to the figure (no. 10) and the head, or heads, of Śiva together with the *liṅga* (nos. 1–7). About the same time, gold coins of Vīma Kadphises, the Kuṣāṇa ruler in the northwest of India, show Śiva with his bull Nandin.[6] In the sixth century, images of Śiva and his myth, of unprecedented quality and altogether unrivaled, were cut in the living rock in the great temple of Śiva on the island of Elephanta near Bombay and in a colossal stele found in Parel, a suburb of Bombay.

In the great cave temple of Śiva at Elephanta, the mass of the rock, the chiaroscuro of the cave, and the grottos or chapels embedded in both create a unique ambience for the *liṅga* in the innermost sanctuary and for the manifestations of Śiva imaged in the hall around it. The Great God is given form in the totality of his being in the image of Sadāśiva—a kind of *pañcamukha-liṅga* cut out in a deep recess within the rock: thus, three of the faces, the two lateral faces in profile adjacent to the central face, compose the front view of the total image. Throughout the cave temple, Śiva's being and his actions are the themes whose rhythms are released to weld the scenes to the setting created for them by the sculptor. Śiva is made manifest as Ardhanārīśvara, the Lord Whose Half Is Woman, as Naṭarāja, King of Dancers, as the Great Yogi (incarnated in Lakulīśa); and Śiva is shown acting as the support of Gaṅgā, the celestial river, on her descent to earth (Gaṅgādhara), as the bridegroom in the scene of his wedding (Kalyāṇasundara), as the destroyer of the demon Andhaka (Andhakāsuravadhamūrti), and as almost crushing Rāvaṇa, the demon king of Laṅka, while showing his grace to him (Rāvaṇānugrahamūrti).

Śiva's great cave temple at Elephanta is doubly oriented, the east-west axis leading to the *liṅga*, the symbol of Śiva unrevealed, the north-south axis leading to the icon of Sadāśiva, the sculpture representing Śiva fully manifest. Thence, the recesses or grottos, each containing one specific theme, are disposed throughout the entire interior of the cave. Elephanta and other Śiva cave temples obey the law of the mountain, the matrix out of which they are carved. They are colossal sculptures hewn out of the rock wherein pillars, doorways, and other—originally architectural—elements are represented along with the figured scenes. Cave temples are "houses of god" in a special way, the house not being built by man but instead hewn from the body of mother earth.

Structural stone temples, however, thought of in India as house *and* body of the god, were set up to enshrine a *liṅga*. For example, the Śiva temples of Orissa, in the northeast of India, built from the late sixth century shortly after the excavation of Elephanta, and attaining their highest

perfection in the eleventh century, enshrine the *liṅga* in the four thick walls of the temple's innermost sanctuary (*garbhagṛha*). But for the *liṅga*, the innermost sanctuary is empty. Outside, however, and forming part of its walls, images were set up, each in a niche in the middle of each wall. The large, rectangular niches called *ghanadvāras*, or "solid doors," function ideationally according to their paradoxical name. Though smaller than the entrance in the middle of the east or the west side of the temple, they are framed by doorjambs similar to those of the entrance. The latter, that is, the actual doorway, serves as a frame allowing the *liṅga* in the *garbhagṛha* to be seen by the devotee as he approaches the temple. The *ghanadvāras* similarly frame an anthropomorphic divine image within their niches, their backgrounds being solid. Against it, the images appear to have come forth from within the *garbhagṛha*: Pārvatī, in the "solid door" of the north side, Gaṇeśa in the south, and Kārttikeya in the west. Should the temple face west, however, the image of Kārttikeya would be in the eastern *ghanadvāra*. The "family" of Śiva received the architects' primary attention, their number being equal to that of the walls. However, in some temples, an image of Śiva as Bhikṣāṭana, the Supreme Beggar, or as Gaṅgādhara, the support of the goddess Gaṅgā, takes the place of Pārvatī and Gaṇeśa respectively. In others, images of Ardhanāriśvara, the Lord Whose Half Is Woman, Harihara (an image of Śiva in which the left half represents Viṣṇu), Śiva, Lord of Dancers, or Bhairava (Śiva in his dread aspect) may take their place as *pārśvadevatās*, or "lateral divinities"—of the *liṅga* within the temple—their images being placed in one of the main niches of a wall of the temple. This scheme was soon widened, and additional projections were added to each of the temple walls on each side of the central *ghanadvāra* housing an image. These images, called "surrounding images" (*āvaraṇadevatās*), include images of Śiva and Pārvatī embracing (Umā-Maheśvara), Bhairava, and Bhikṣāṭana. A none-too-strict hierarchy is conveyed by the placement of the images; all are emanations having come forth as it were from the center within the *garbhagṛha*. The "solid door," a paradox in architectural terms, conveys the power that emanates from the *liṅga* and sanctifies the temple walls. The imaged wall surrounds and intercepts the power of the *liṅga* in order to project it in identifiable, specific images on the mind of the devotee. Each single image, carved out of the temple wall or set up as a stele in its niche, represents a partial aspect of Śiva into which the divine presence enters in the rites of worship.

The high superstructure of the *garbhagṛha* towers symbolically into the empryean, and on some Śiva temples its finial has the shape of a *liṅga*: it is called *ākāśaliṅga* because it is not enclosed by walls but is surrounded by space (*ākāśa*). Paradoxically, a *liṅga* may be set up anywhere in space, no temple walls are needed to enshrine it; a *liṅga* need not be set up anywhere but within: "The *jīva* [life principle] which is the *Śiva-liṅga* resides in the heart-lotus,"[7] said Ramana Maharshi, the great sage and devotee of Śiva who lived in the first half of the twentieth century in South India. The sage, using the ancient Indian trope of the lotus in the innermost space of the heart for the location of the Śiva *liṅga*, also knew that the "body is the temple; the *jīva* is God (Śiva). If one worships Him with the 'I am He' thought, one will gain release."[8]

No temple built of stone, no image carved or painted, is needed in the interiorized worship of Śiva. Even so, when speaking of this state, Ramana Maharshi cannot but speak in terms of art: "The picture of name and form, he who sees it, the cloth on which it is based (painted) and the light which illuminates it are all oneself."[9] Others, less interiorized in their devotion, may identify with Śiva in contemplating his image, though it shows only an aspect, a facet, a reflex of his presence.

Laid out on the walls of the temple, the anthropomorphic images introduce themselves to the devotee by their shape, stance, and attributes. Each image coheres by means of a canon of proportions and by the composition underlying the sculpture. Although the image is anthropomorphic, it is a symbol of deity and its more-than-human relevance is indicated by multiplying the

number of its heads and, particularly, its arms. The hands communicate by their gestures and their attributes the identity of the image. The fundamental gestures of an image of deity convey freedom from fear (*abhayamudrā*) and the boon of the god's grace (*varadamudrā*). The attributes held in the hands are generally weapons, such as the sword that cuts through the attachment to worldly goals and objects. But flowers too are held in the hands of a god.

The image of Śiva is distinguished, in many of his different manifestations, by an antelope leaping from the fingers of one of his hands (*see* nos. 85, 88–90, 101, 109–11).[10] The Lord of Generation in the shape of an antelope consorting with his daughter was hit by Rudra's arrow. But for the serpent, no other animal is held in his hands. When Śiva Naṭarāja, King of Dancers, dances, one right hand shows the drum, symbol of sound, the vibration in which a cosmos announces itself, and the corresponding left hand holds the flame that will consume it (nos. 94–96). These—along with the trident (no. 128)—belong exclusively to the image of Śiva; they are cognizances by which he is recognized in the world of Indian art.

Without its attributes and its cognizances, such as the ascetic's high crown of matted hair (*jaṭāmukuṭa*), the crescent moon, and the third eye, a fragment of a figure of Śiva taken out of its original context cannot be identified as belonging to Śiva, although it is immediately recognized as a work of Indian art. All Indian figurative art—aside from tribal and related folk art—is naturalistic in its own way. It does not describe or transform what nature looks like, but rather it forms its shapes as nature does. These images are sustained by the felt movement of the breath and the blood that circulates within them. The inner movement within the living shape—not its appearance or structure—is created in Indian images of bronze and stone. They are made to look as if breathing. The suggestion of this inner movement within the shapes to which art gives form, regardless of whether they are shown in postures of rest or of movement, is the special quality of Indian art. Its naturalism renders the process within, rather than describing or transforming the shapes of living things. This quality of Indian art makes anthropomorphic shapes the vehicles of superhuman images, particularly those of Śiva, the prime mover in all that lives.

The art of Śaivism, like that of Buddhism,[11] let its themes sink into the fabric of India's sculptural practice and from it created visual equivalents of the myths. Compacted in the form of sculptures, their impact is immediate. Stylistic differences ensure the varieties of the theme represented, as do the many, at times contradictory, versions of a myth. In the stylistic varieties, iconography elaborates the several versions of a theme. Thus, the image of Ardhanārīśvara adds the figure of Nandin, Śiva's bull, to that of the standing androgyne god. Such was the iconographic norm from Elephanta onward: Nandin, though he plays no part in the myth of Ardhanārīśvara, is integral to the image of Ardhanārīśvara. Nandin is Śiva's vehicle; in every respect he "conveys" Śiva. The figure of Ardhanārīśvara leans on Nandin (nos. 17, 18). Does the presence of the animal reinforce the virility of the male component of Ardhanārīśvara's biunity? The group of Śiva Ardhanārīśvara standing together with the bull forms a visual unit that impresses on the mind of the beholder the consistency of the god who has the bull for his vehicle (Vṛṣavāhana) and whose half is woman (Ardhanārīśvara). In sculptures of Ardhanārīśvara, the figures of the androgyne and the animal form another biunity, that of the god and his animal.

Nandin the bull, whose name means "giving joy," was given monumental form in its own right, carved in the round. The image of the couchant bull is placed opposite the *liṅga*, facing it either from the hall (*maṇḍapa*) of the temple or from its own pillared *maṇḍapa* in front of the temple. Nandin, full of bovine animality, is known as Dharma—cosmic and human law and order incarnate. Tamed, the fierceness of the animal becomes a power that conveys Śiva, and makes Nandin the god's devoted attendant. Volumetric sculptures show the powerful build of Nandin, his noble head facing the *liṅga*. As from the beginning, Rudra combines in himself two natures, the fierce (*ugra*) and the gracious (*śiva*), so the image of Nandin shows his animality

disciplined. Images of Nandin (nos. 24–26) are imbued with both his aspects; garlands, trappings, and ornaments carved on the image of Nandin show his figure adorned like those of anthropomorphic divinities.

But for the image of Nandin, and one known instance in which Gaṇeśa's vehicle (*vāhana*) the mouse, was given monumental dimension in Khajuraho, the vast majority of Śaiva stone sculpture is part of the walls of the temple where the images in their niches are cult images or architectural accents adding their specific shapes and meanings to the temple, the house and body of god. Narrative scenes, with their small-scale figures, are few, and are relegated to architecturally subordinate positions.

Just before Śiva became Sthāṇu, the Pillar, still as a branchless tree, he dismissed from himself the *rudras*, mind-born sons equal to himself. They had roamed with him when he was known in Vedic times, in rustling leaves and flowing water; they were everywhere, inciting and endangering life on earth. They had all possible and impossible shapes, those of failures and felines, of animals that would lend part of their shapes to a body akin to that of man; they were weird and tumultuous. When Śiva resided with Pārvatī on Mount Kailāsa, his host's noisy games could be heard by the god and goddess. They played like children. They followed Rudra and, as his host, they became known under different names, of which the *gaṇas* were particularly dear to Śiva. Art portrays them in different ways: sculptured, they are impish children or adults maliciously dwarfed (nos. 69, 70). In the paintings of later centuries, they are given combined human and animal shapes, as they were described in the *Mahābhārata*, and also the shapes of demons known to the artists from Iranian paintings (*see* nos. P–23, P–28). Yet the *gaṇas* altogether belong to Śiva: they people his world with uncontrollable mirth, grotesquerie, and music. Some resemble Gaṇeśa, Lord of Gaṇas. They express their wit in transposed animal heads, and like Śiva, their lord, they love to dwell in cemeteries. Bhṛṅgi's emaciated shape (no. 51) occupies a high rank among the *gaṇas*. They are creatures of Śiva's ambience, infinitesimal refractions of his being. In art, they are minor figures, allowing the artist a freedom of invention that the elaborate rules of iconography and iconometry prevented him from exercising in the representations of the gods.

Whereas the *gaṇas* and the members of other hosts that accompany Śiva are always engaged in movement, the images of their lord show him standing still and full of grace, seated at ease, and —particularly—dancing. Walking, he is wandering, homeless, naked, a beggar, courting dishonor, the Supreme Beggar, a penitent god. While bronze images particularly represent Bhikṣāṭana walking, others show his figure in iconic symmetry, although the image of Śiva is rarely shown in rigid frontal stance. Standing straight as a pillar (nos. 88, 90, 91, 98), the image of Śiva is the anthropomorphic equivalent of the *liṅga*, in as much as each of these shapes is a symbol of the axis of the cosmos. Another image of Śiva in whose composition the cosmic axis is incorporated is that of Dakṣiṇāmūrti, an image of particular sanctity in South India, where it occupies the central niche on the south side of every temple (*see* no. 20). In a posture of calm and ease, Śiva is seated on top of a mountain. There, under the cosmic tree, the sages who listen to the silence of his wordless teaching are assembled at his feet (*see* no. 87).

As Bhikṣāṭana/Bhairava, Śiva is known and seen on his way through the created world with its passions and sufferings, the condition of mortals that Śiva did not want to create when Brahmā commanded him, the condition that Rudra aimed at preventing when he sent his arrow flying against the Father, Lord of Generation. Yet Śiva took upon himself the way of suffering; he was the uncanny, unkempt outsider whom the gods excluded from the sacrifice. Bhairava's agonized wanderings are the way that Śiva took, and the path that took him to release, out of the created world and back to where Rudra had come from, the uncreate, where Śiva, Lord of Yogis, dwells in *samādhi*. The emaciated shape of Bhairava (no. 29), his face as horror-struck as it is horri-

fying, is not the only form in which the horrendousness of Bhairava was imaged. A bloated shape of Bhairava swelling its smooth contours is an alternative image. Everything about Bhairava is excessive: inanely inflated, his image was a standard type of the Pāla and Sena schools of eastern Indian sculpture (no. 30). Other schools gave Bhairava's image a dandified appearance (no. 31) or ominous calm (no. 32). Neither the abysmal horror nor the transcendental significance of Bhairava was within reach of every competent craftsman.

Bhairava is the form of Śiva in which the god—in his passion play (*līlā*)—overcame sin, suffering, time, and death, thereby attaining release. He returned to his ultimate, true state, where he dwells as yogi. In his primordial myth, Rudra is the Wild God, the Fire, the archer, and the yogi—archery being a discipline allied to yoga. In later days, in the *Īśvaragītā* ("Song of the Lord") of the *Kūrma Purāṇa*, Śiva speaks of himself as the god who sets everything in motion and is himself always dancing, absorbed in yoga, enjoying supreme bliss.[12] Dance-induced beatitude shines from the face of many an image of Śiva, Lord of Yogis, King of Dancers. Absorbed in yoga, Śiva dances (*see* nos. 36, 96). His dance is a form of his being.

As Naṭarāja, King of Dancers, his image is carved in the rock in Elephanta; it is cast in bronze in South India (nos. 94–96). During the Chola Dynasty, the greatest works of art were cast in bronze—not carved in stone—but none of the other types of Śiva's bronze images such as that of Somāskanda, another Śaiva image of South Indian origin (nos. 109–11), equals the image of Naṭarāja. The dance of the King of Dancers is called *ānandatāṇḍava*, the fierce dance of bliss. It is distinguished from the other modes of Śiva's dance: they are gentle (*lāsya*) or they are fierce (*tāṇḍava*). Śiva usually dances in the evening twilight; he dances to the music of the gods, he dances on the battlefield and in the cremation ground, he dances for Pārvatī (no. P–22) or with the Dark Goddess Kālī (no. P–23). His elation has all the rhythms that are in the cosmos. They flow from him, King of Dancers. As Naṭarāja, Śiva dances the cosmos into and out of existence, from the first vibration that the movement of the drum in his right hand sends out into space to the last flicker of the flame that he holds in his left hand. Such is the span of his raised upper hands into which his dancing limbs send the freedom that his grace assures throughout the cosmos. From head to foot, the figure in its torsions, a fulguration of movement, strikes the ground and rises as the axis of the image within its enclosing arch of flames above the prostrate demon of ignorance, forgetful of all that had happened in the beginning.

The myth of Rudra/Śiva is the myth of God as consciousness. Its contents are the absolute, the uncreate and its violation, whence the seed of creation was spilled on earth. The myth continues its narrative and tells of Rudra's birth from the seed of Prajāpati, Lord of Generation. As soon as he was born, the new god having received his names was invested by his father with his domain, the cosmos. According to Śaiva tradition, the cosmos comprises eight components, namely the five elements—space, air, fire, water, and earth—and also the hot sun and the cool moon, which are the measures of time. The eighth in the ogdoad is the initiated Brahmin, that is, man in his consciousness. Śiva Aṣṭamūrti ("of eight forms") dwells in each of these domains; man in his physical being partakes of the seven domains. As such, Śiva dwells in his body. Over and above, Śiva dwells in man's consciousness, aware of Śiva's reality, in and beyond manifestation.

NOTES

For a detailed and in-depth investigation of Śiva, *see* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981).

1. Rudra's image in the sky was known to be the Dog Star Sirius, and his myth goes back thousands of years before the hymns in which he was invoked in the *Ṛg Veda*.
2. The uncreate is a plenum to which no name is given in the *Ṛg Veda*, where it is defined as "neither being nor not being." In later Indian thought outside the world of Śiva, it is described as *śūnya* ("the void"), while its realization is called *mokṣa* ("release") by all Hindus.
3. *See* R. C. Agrawala, "Unpublished Sculptures and Terracottas from Rajasthan," *Journal of Indian History*, vol. 42, pt. 2 (August 1964), pp. 537–38, fig. 1; and Agrawala, "Chaturmukha Śiva-Liṅga from Nānd, near Pushkar, Rajasthan," *Purātattva*, no. 2 (1968–69), pp. 53–54, pl. x. The images facing in the four directions are arranged in four superimposed rows, the topmost around the rounded top of the *liṅga* showing, in each direction, a squatting figure, its *ūrdhvaliṅga* conspicuous. The figure has been identified as Lakulīśa.
4. Here, once more, myth tells of the falling of Śiva's *liṅga*—by a curse of the sages or by the Supreme Beggar's own will—and of the transfiguration of the *liṅga* to cosmic dimension, followed by worship by the gods and by men.
5. *Brahmavaivarta Purāṇa*, 3.8.17–43, ed. Jīvānanda Vidyāsāgara (Calcutta, 1888).
6. Tribal coins (Audumbara and Kundinda) from the Himalayan region and dating from the first century B.C. show Nandin, the trident, and the ax of Śiva.
7. *The Collected Works of Ramana Maharshi*, ed. Arthur Osborne, 3rd ed. (Tiruvannamalai, 1968), p. 26.
8. *Ibid.*, p. 27.
9. *Ibid.*, p. 116.
10. Not only in South Indian bronzes of the tenth and the following centuries and stone sculptures from eastern India (Mukhaliṅgeśvara Temple in Mukhalingam, Orissa), but also in paintings of the Panjab Hills of the seventeenth and eighteenth centuries.
11. The image of the yogi, withdrawn from the world of the senses, had been created in Indian art: its figure is the Buddha. The Buddha was of royal blood, a man, a seeker, who found within himself the way to liberation. His image is that of the yogi in *samādhi*, the last stage of the way in which illumination is attained, the moment when Gautama, the man, became the Buddha, the Awakened One. The image of the Buddha, though it is based on the shape of man, shows this shape transfigured by yoga. This image was to become the prototype of Śiva's incarnation as Lakulīśa (no. 67), who lived most probably in the first century A.D.; he was a great teacher of Śaivism, the founder or systematizer of the Pāśupata cult.
12. *Kūrma Purāṇa*, 2.4.33, ed. Anand Swarup Gupta (Varanasi, 1971).

MONUMENTAL SCULPTURE

1 One-Faced Liṅga (Ekamukhaliṅga)

Kuṣāṇa Dynasty
Mathurā, Uttar Pradesh
First-second century A.D.
Mottled red sandstone
Height 30¾" (78.1 cm)
Philadelphia Museum of Art. Anonymous gift

(Shown only in Philadelphia)

The paradoxical combination of Śiva's *liṅga*—at the same time his abstract, pillarlike symbol and his phallus—with the head of Śiva is fully explained in the Purāṇas (*see* Introduction). In addition to the metaphysical argument of the texts, sculpture gives visual form to the psychological, yogic experience of the ascent and transubstantiation of the seed from the organ of generation to the crown of the head, from procreative function to creative thought.

In this image, one face (*ekamukha*) of Śiva is surmounted by a *jaṭābhāra*, a curving mass of minute, coiled locks, across which a delicate "ornament"—a serpent—undulates. No other Indian god is as intimately connected and profusely associated with serpents as is Śiva; however, this is the only known early representation of Śiva where a serpent is his only cognizance.

The dome shape of the glans, the curve of the coiffure, and the two opposing arcs below the head unite the curved form of the *liṅga* with the modeling of the face, now unfortunately badly worn.

2 One-Faced Liṅga (Ekamukhaliṅga)

Gupta Dynasty
Madhya Pradesh
Early fifth century[1]
Sandstone
Height 58" (147.3 cm)
Asian Art Museum of San Francisco. The Avery Brundage Collection

Only the cylindrical part of this complete sculpture of a *liṅga* was meant to be seen and worshiped. The octagonal and square prismatic shapes, their surfaces but roughly finished, would have been inserted in an altar

or base. Nevertheless, though not visible during worship, the prismatic sections added their own significance to the meaning of the *liṅga*: the square one is assigned to Brahmā the Creator (*Brahmabhāga*), and the octagonal, to Viṣṇu the Maintainer of the Universe (*Viṣṇubhāga*). Topped by the visible, cylindrical part, the part that is worshiped (*pūjabhāga*) and to which the name Rudra is given (*Rudrabhāga*), the *ekamukhaliṅga* holds the presence of the three Great Gods of Hinduism.

The proportions of the three parts of the *liṅga* vary according to the caste of the donor, Brahmin, Kṣatriya, Vaiśya, or Śūdra. These rules do not, however, reflect on the meaning of the *liṅga* (*see* Introduction), although they condition variations within its shape. Of particular importance are the minutely detailed rules for constructing different conic sections in making the top of the *liṅga*, umbrella, half-moon, or bubble shaped.[2] In this fifth-century *liṅga*, the sculptor has left the lowermost part of the *Rudrabhāga* only roughly finished in the shape of a circular band that leads over to the octagonal and cylindrical parts.

The height of the *Rudrabhāga* is made proportionate to the height of the door of the temple's innermost sanctuary (*garbhagṛha*), or to the sanctuary's width. The one face of the *ekamukhaliṅga*, directed toward the door, stands for the four visible faces, that is, for the total presence of Śiva. If the innermost sanctuary has two, three, or four doors, the *liṅga* has two, three, or four faces, one facing in each direction.

The relation of the rounded pillar to the head is of great purity in this *ekamukhaliṅga*, the curvature of the top supplying the theme for the form of the head. The roundness of the forehead carries the third, vertical eye, which although only incised becomes a significant feature of the god's physiognomy. Straight strands of hair are pulled tight on the domed head and gathered on the top, while long strands fall in low relief behind the distended ears. Below the chignon, the cablelike twisted hair, and below the face, the bead necklace firmly attach the salient head to the cylindrical shape of its ground.

The crescent of the moon that graces the top of the chignon is a symbol solely characteristic of Śiva. Its meaning comprises the sojourn of the dead, the elixir of immortality, and also virility.

1. Compare the *ekamukhaliṅga* in Udayagiri, cave temple 4, from the early fifth century, in Stella Kramrisch, *The Art of India* (London, 1954), pl. 46.
2. *See* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, p. 93.

PUBLISHED

San Francisco, Asian Art Museum, *A Decade of Collecting: An Exhibition Celebrating the 10th Anniversary of the Asian Art Museum of San Francisco, The Avery Brundage Collection* (Winter 1976—Spring 1977), p. 133, fig. 191.

René-Yvon Lefèbvre d'Argencé, *Great Centers of Art: Asian Art Museum and University Collections in the San Francisco Bay Area* (Leipzig, 1977), fig. 138.

Pratapaditya Pal, *The Ideal Image* (New York, 1978), p. 60, no. 6.

3 One-Faced Liṅga (Ekamukhaliṅga)

Gupta Dynasty
Madhya Pradesh
Fifth century
Pink sandstone
Height 6⅞" (17.5 cm)
Collection Dr. Samuel Eilenberg, New York

Face and *liṅga* vary in their volumetric relationship from one *ekamukhaliṅga* to another. Equally conspicuous are the different shapes and expressions given to the divine face. The face of Śiva, benign and free of any emotion in the previous example (no. 2), is here imbued with feeling. Compassion coupled with detachment hover over it, inscrutable in its combination of humanly contradictory attitudes.

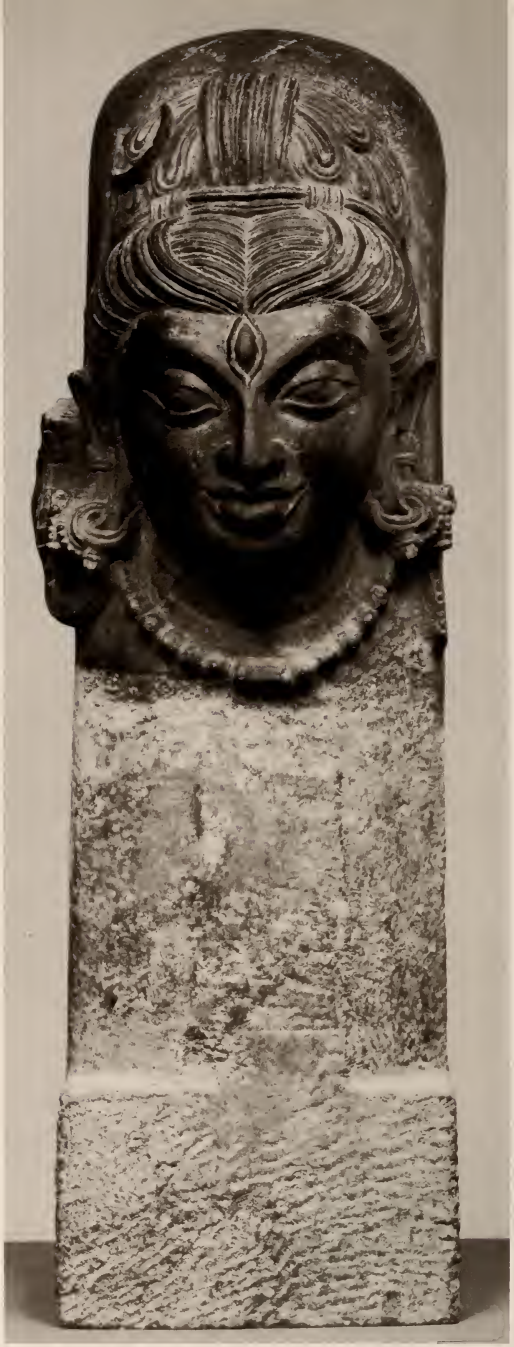
Large, round earrings emphatically accentuate the transition from face to *liṅga*. The *jaṭāmukuta*, or the ascetic's high coiffure, is a simplified version of that in no. 2, the small chignon here mediating between the volumes of *liṅga* and head.

4 One-Faced Liṅga (Ekamukhaliṅga)

Gupta Dynasty
Madhya Pradesh
Sixth century
Reddish sandstone
Height 19¾" (50.2 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

Assimilated to the height of the *liṅga* by an elaborate, almost architecturally articulated *jaṭāmukuṭa* (crown of piled-up strands of hair), the heavy-featured face, absorbed in meditation, communicates its indwelling power. The incisive intersecting planes ascending the steep angle of the brows and cutting into the flattened plane of the wide forehead convey the effort of concentration that the relaxed lips deny. The *Brahmasūtras* incised above the coiffure point to the phallic nature of the *liṅga* (*see* no. 8). A thin sickle of the moon—hardly one-sixteenth of its orb—graces the god's hair on his left.

PUBLISHED
Pratapaditya Pal, *The Ideal Image* (New York, 1978), p. 101, no. 51.



5 One-Faced Liṅga (Ekamukhaliṅga)

Bihar
Eighth century
Black chlorite
Height 33" (83.7 cm)
The Cleveland Museum of Art. Purchase, John L. Severance Fund

In its near-perfect state of preservation, the *liṅga* is shown here as it left the sculptor's hands and not as it was meant to be seen, for the lower parts, a four-sided and an octagonal prism, were buried when the *liṅga* was set up for worship. Only the topmost, cylindrical part was meant to be seen; there, the stone was worked to a high polish, whereas the lower surfaces, which would not be visible, were left rough (*see* no. 2).

The head of Śiva emerging from the *liṅga* shows the large features of the face and each strand of hair of the coiffure having a definite place in the geometric order of the design, and the crescent of the moon, by its asymmetrical position on the upper right of the god's hairdo, is given special emphasis. The representation of a single string of pearls (*ekavali*) with a prismatic bead in the center and the "classical" profile of the face assign the *ekamukhaliṅga* to a date not later than the eighth century. The large ears wear elaborate "sea-monster" earrings (*makarakuṇḍala*). Behind the earring on the left appears a lion's face; on the right, this portion is damaged, but it may have shown a boar's head (*see* no. 19).

PUBLISHED
"Art of Asia Recently Acquired by American Museums, 1973," *Archives of Asian Art*, vol. 28 (1974–75), p. 118, fig. 15.

6 Five-Faced Liṅga (Pañcamukhaliṅga)

East Rajasthan
Seventh century
Reddish-brown sandstone
Height 29½" (74.9 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

The "five-faced" (*pañcamukha*) *liṅga* is a symbol of the transcendental reality of Śiva, of Śiva manifesting cosmogonically, and of Śiva manifest ontologically. In his transcendental reality, Śiva is invisibly present in the *liṅga*. Similarly, his fifth, quintessential face, although usually not represented, is symbolically present on top

of the *liṅga*. Since the fifth face is usually not shown, the *pañcamukhaliṅga* is also called *caturmukhaliṅga*, or "four-faced" *liṅga*.

The *pañcamukhaliṅga* is the basis of the entire structure of the cosmos, of the world of Śiva and his transcendental reality. Each of the faces supports a transcendental principle and its power; the corresponding ontological principle; the corresponding sense power of the organs of cognition and of the organs of action; the corresponding element, subtle as well as gross; and the corresponding direction of the cosmos.[1]

The four visible heads face the four directions; each face, including the fifth, has a name of its own which is that of a mantra (a thought form, a spoken formula), and each has different meanings according to the different levels of their validity. Thus, with reference to the manifest cosmos, the face toward the south, which is that of the mantra Aghora, corresponds to the gross element fire, and to the subtle element form; to the sense power of the organ of action, that is, the foot, and to the sense power of the organ of cognition, that is, the eye. Each of the faces, moreover, is identified with a particular deific aspect of Śiva, the mantra Aghora being recognized, for example, as Bhairava, the dreaded god who destroys.

Each of the four visible faces of a Śiva *liṅga* is, in theory, distinct from the others, whereas in actuality only Bhairava, of fierce mien, is immediately distinguishable from the other three faces. These are, however, identifiable by the directions they face and by one or another iconographic feature. In this *pañcamukhaliṅga*, the face of Bhairava is recognized by its relatively fierce mien, its moustache and beard—the other faces being without a beard or a moustache—and by the skull in its coiffure. The crescent of the moon in the coiffure of piled strands of hair (*jaṭāmukuṭa*) identifies the adjacent face looking toward the east as that of Mahādeva. The next face (*see* illustration), looking north, lacks an identifying symbol. It is, however, surmounted by a hairdo more complex than those of the other faces: piled up high above rows of closely set—rather feminine(?)—curls are fine, long strands of hair, which as on the other heads, are held together by a horizontal band. The fourth head, facing west, shows a lotus flower in front of the band. The lotus flower should identify this as the face of the mantra Vāmadeva, or the goddess Umā, but the place of the face of Umā is in the north. Here it is the face of Sadyojāta, toward the west, that bears the lotus as well as the more delicate contour of Vāmadeva/Umā's countenance.

Stylistically, the full and heavy-featured faces, their necks "beautified" by the three incised lines (*trivali*) of the folds of flesh, and the single string of beads—accompanied on Bhairava's chest by another chain—assign this *pañcamukhaliṅga* to the seventh century.

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), chart on p. 183.

7 Five-Faced Liṅga (Pañcamukhaliṅga)

Pāla Dynasty
Bihar
Eighth century
Black chloritic schist
Height 14⅝" (37 cm)
Trustees of the British Museum, London

(Shown only in Philadelphia)

In this beautifully proportioned *pañcamukhaliṅga*, the face of the mantra Vāmadeva/Umā is flanked by those of Tatpuruṣa/Mahādeva on her right and Sadyojāta/Nandin on her left. The femininity of the head is enhanced by the locks that caress the face and by the transformation of Śiva the Ascetic's piled-up strands of hair into an elaborate, bejeweled coiffure. Each of the four heads of Śiva on this *liṅga* has a hairdo of its own, that of Sadyojāta being assimilated to that of Aghora. The coiffure of Tatpuruṣa/Mahādeva resembles that of the face of the *ekamukhaliṅga* from Bihar (no. 5). The illustration shows Tatpuruṣa/Mahādeva between Aghora/Bhairava and Vāmadeva/Umā.

PUBLISHED
Frederick M. Asher, *The Art of Eastern India, 300–800* (Minneapolis, 1980), p. 90, pl. 204.

8 Liṅga, Flanked by Brahmā and Viṣṇu

Karkoṭa Dynasty
Kashmir
Eighth century
Green chlorite
Height 7⅛" (18.1 cm)
The Brooklyn Museum

Śiva is invisibly present in the *liṅga* that occupies the central position on this stele, in which the figures of Brahmā and Viṣṇu, of equal height with the *liṅga,* are stationed to its right and left respectively. The *liṅga* is marked in low relief by the *Brahmasūtras,* that is, by two verticals and two curves meeting in a point, an adaptation of a once "naturalistically" rendered demarcation of the glans of the phallus (*see* no. 4). The *liṅga* rests on a high base whose architectural articulation conforms with that of the base of the stele.

Brahmā is shown as an ascetic, his hair—like that of Śiva, the ascetic god—piled up in a high crown (*jaṭā-mukuṭa*); loose strands of hair and earrings rest on the shoulders of his four-armed image. The hands hold the vessel containing the water of creation or immortality (*amṛta*) and a plantlike staff (a lotus stalk?). A broad shawl, covering Brahmā's body, is slung over his left shoulder, allowing the form of his young, somewhat heavy body to be seen. No ornaments interfere with the summary modeling of the figure, whose weight rests on the left leg. Two *haṁsa* birds (wild geese), one a fledgling, sit right and left of Brahmā's feet. The *haṁsa* is Brahmā's vehicle (*vāhana*).

Viṣṇu's figure, with a more pronounced flection and elaborately attired, holds in his two main hands a lotus and conch(?), while his two subsidiary arms rest on the heads of his personified weapons, the wheel (*cakra*) to his left and the club (*gaḍā*) to his right, the latter word, female in gender, represented by a girl. A small figure, the earth goddess, emerges between Viṣṇu's feet. His diadem, corkscrew locks, heavy and ornate earrings, and necklace surround a long, full face. Its straight, classically "Greek" nose and its small, smiling, well-modeled mouth are subordinated to the large, almond-shaped, and wide-open eyes carved in intersecting planes under high, arched brows.

The relief shows the *liṅga* as object of worship equal to the images of Brahmā and Viṣṇu. Being flanked by them, it exceeds them, not in size but in importance, central to the triple impact of the frontality of the three cult objects.

PUBLISHED
Pratapaditya Pal, "A Brāhmanical Triad from Kashmir and Some Related Icons," *Archives of Asian Art,* vol. 27 (1973–74), pp. 33–34, fig. 1.

9 Śiva Manifesting within the Liṅga of Flames (Liṅgodbhavamūrti)

Chola Dynasty
Tamil Nadu
Twelfth century
Gray granite
Height 47½" (120.6 cm)
The Metropolitan Museum of Art, New York. Purchase, Fletcher Fund

The theme of this image, narrated in the Purāṇas, celebrates Śiva's sudden manifestation in the dark flood of cosmic night between two aeons. Two gods, Brahmā and Viṣṇu, were the sole witnesses of the endless pillar of fire arising from the ocean. Anxious to know what that fire pillar was, whence it had arisen, and where it ended, Brahmā, in the shape of a wild gander, went flying upward. Viṣṇu, in the shape of a wild boar, went diving into the depths of the ocean. They could not fathom the pillar of fire. They returned. Viṣṇu admitted his failure; Brahmā reported that a pandanus (*ketakī*) flower fluttered from on high, where it had been offered for worship, in corroboration that he had seen the top of the *liṅga*—a lie that was to cost Brahmā his head. While the two demiurges recounted their experiences, the flaming pillar split open. Both Brahmā and Viṣṇu bowed before Śiva, whose figure in the cosmic Liṅga of Flames confronted them. In this way, Śiva enlightened the gods; the endless fire pillar was a sign of his presence. Subsequently, the *liṅga* became a symbol of Śiva's presence and was worshiped on earth (*see* Introduction and nos. 1–7).

The miracle of the flaming *liṅga* is here represented by a flattened, cylindrical stele, which represents the *liṅga*. Originally it was set up in one of the main niches (*devakoṣṭha*) of a temple, the one on the west wall. Sunk in an oval, cut out sharply from the smooth, curved plane of the stele, the image of Śiva seems to emerge, the legs as if still embedded in the solid mass of the stone. The four-armed image, itself straight as a pillar, fills the width of the oval, the insignia of the god—an antelope in his left hand, an ax in his right—clinging to its deeply cut curve. The main left arm rests on the hip; the main right arm is partly broken. Flowers are carved along his shoulders.

Brahmā, the wild gander, a perky bird, accentuates the top of the stele on the left, overlapping the low relief of a flower garland that cinctures the *liṅga*. On the right, below the mandorla in which Śiva manifests, Viṣṇu, figured as a slender, eager, boar-headed youth. is seen diving diagonally downward. These vignettes at top and bottom of the sculpture set off the majesty of the figure of Śiva. Conventionally, richly yet discreetly, bejeweled, the softly modeled, fulsome body gains in height by the legs' partly inhering in the pillar of the *liṅga*, whereas the high crown of matted locks extends to the top of the oval opening within the unfathomable *liṅga*.

The iconography of the manifestation of Śiva in the *liṅga* was established from the sixth to the eighth cen-

tury. Two versions, or rather, representations of two moments of the myth exist: the one shown here celebrating the bursting forth of Śiva in the *liṅga*, with the gods, shown in their theriomorphic or semi-theriomorphic shapes, in search of its beginning and end; the other version showing the two anthropomorphic gods, having acknowledged the miracle, standing on either side of the *liṅga* and worshiping Śiva.[1]

1. The composition of no. 8, although related to the second version of this myth, does not represent the miracle of the Liṅga of Flames.

PUBLISHED
Aschwin Lippe, "Divine Images in Stone and Bronze," *Metropolitan Museum Journal*, vol. 4 (1971), p. 60, fig. 32.

10 Liṅga and Image of Śiva

Kuṣāṇa Dynasty
Mathurā, Uttar Pradesh
Late first–early second century A.D.
Mottled red sandstone
Height 16" (40.6 cm)
The University Museum, The University of Pennsylvania, Philadelphia

The juxtaposition of the icon of Śiva and the aniconic shape of the *liṅga* within one sculpture set up for worship as a total symbol of the presence of Śiva was peculiar to the four centuries from the second century B.C. to the second century A.D. Śiva is invisibly present in the *liṅga* pillar (*see* Introduction): the anthropomorphic shape in front of the *liṅga* allows the worshiper an approach to the invisible, transcendental reality of Śiva and an identification with the god in the likeness of man.

This sculpture shows the *liṅga* and, in front of it, a male figure rising from the same rectangular base, his stance firmly planted on wide-apart, stretched legs. His right hand is raised shoulder high in the gesture of granting freedom from fear (*abhayamudrā*) while his left hand rests on the left hip, over which passes a shawl. The figure wears a loincloth gathered in the middle, its folds fanning out between the legs; the upper part of the body is bare but for a flat neck chain (*hara*) falling in a triangle on the chest. A turban, its ends arranged to form a crest, crowns the head. Heavy earrings in elongated ears touch the shoulders of the full-faced, benign-looking figure. Nothing distinguishes this figure from the images of Bodhisattvas, the self-abnegating saviors of the Buddhists, which abound in the art of Mathurā. As an image of Śiva, it holds no special cognizance; it is to be worshiped together with the *liṅga* as its anthropomorphic equivalent.

PUBLISHED
Ananda K. Coomaraswamy, *History of Indian and Indonesian Art* (1927; reprint, New York, 1965), pl. xxi, fig. 80.
N. P. Joshi, "Kuch Aprakāśita Kalākṛtiyāṅ," *Bulletin of Museums & Archaeology in U. P.*, no. 4 (December 1969), figs. 5, 6.

11 One-Faced Liṅga (Ekamukhaliṅga) on an Altar under a Pipal Tree, with Two Gaṇas

Kuṣāṇa Dynasty
Mathurā, Uttar Pradesh
First–second century A.D.
Mottled red sandstone
Height 7⅞" (20 cm)
State Museum, Lucknow, Uttar Pradesh

An idyllic and unusually animated scene is the subject of this partly damaged relief. On the right, on a high, prismatic altar or platform carefully constructed of ten layers of bricks, a tall *ekamukhaliṅga* rises under the branches of a pipal tree growing behind the altar. The head emerging from the upper portion of the *liṅga*—where its cylindrical shape (resembling that of no. 1) is marked by a flowered band—is carved in high relief and turned in three-quarter view toward the front of the relief. The head is covered with short curls and has an *uṣṇīṣa*-like top, features peculiar to the head of a Buddha image. To the left, two *gaṇas* (sprites of Śiva's retinue) of embryolike proportions seem to be walking away from the open-air sanctuary. The dominant figure, his potbelly supported on short, weak legs, has a huge head; his arms reach out toward a badly broken object or figure. The large, corpulent sprite is followed by another, half his height and a fraction of his girth. His small, starved body carries a proportionately large head, the wrinkled face pitiably contrasting with the complacent bulbous mien of the large *gaṇa*. A small shape (a bird?) seems to be discernible in the damaged object on the left, and a folded cloth hangs from it. A horizontal device vaults over the scene.

The relief is remarkable as much for the subject represented as it is for its spatial composition, showing on the right side in multiple perspective the sanctuary whence the *gaṇas* have turned toward an unidentifiable object on the left. On the back of the rectangular fragment are two carved panels: in one, a tree, "rocks," and two banana plants are represented; in the other, a "city wall" with a banana plant growing inside of it.

PUBLISHED
Prithvi Kumar Agrawala, *Gupta Temple Architecture* (Varanasi, 1968), pl. 1c.
N. P. Joshi, *Catalogue of the Brahmanical Sculptures in the State Museum, Lucknow*, pt. 1 (Lucknow, 1972), p. 102, figs. 28, 29.

12 Cow Worshiping a Liṅga

Pāṇḍya Dynasty
Tamil Nadu
Eighth century
Buff granite
Height 21¼" (54 cm)
Los Angeles County Museum of Art. Gift of Mr. and Mrs. Harry Lenart

Both Appar and Sambandar, two of the greatest South Indian saints and hymnists of Śiva, who visited the temple at Govindaputtur, tell of a cow that attained salvation there by worshiping Śiva. Hence the place became known as Govindaputtur, "the cow's salvation place." This relief shows the cow at worship, curving her shape devoutly around a *liṅga* and licking it as if it were her calf.

The cow is framed within a false dormer window (*kudu*), which was part of a cornice molding (*kapota*). Such *kudus* punctuate the cornice molding of a temple at regular intervals. The *kudu* is framed by an arch (*makaratoraṇa*) filled with the figures of various animals. A *makara,* or crocodile-like monster of the deep, is seen at the springing of the arch emitting from its jaws, or swallowing, a leonine beast (*śārdūla*). In the middle or apex of the frame, a large leonine "face of glory" (*kīrttimukha*) breathes forth both the double arch and the flower device in the center.

The roundly modeled figures of the framing border are separated from the central part by the frame, sharply cut in stepped bands toward the depth of the relief. From its shade emerges the cow, her body carved in intersecting planes. A large eight-petaled flower graces her forehead. The *liṅga* emerges from a conspicuous *yoni*, or "womb," pedestal.

PUBLISHED

Pratapaditya Pal, "South Indian Sculptures in the Museum," *Los Angeles County Museum of Art Bulletin,* vol. 22 (1976), pp. 37, 39, fig. 6.

Pratapaditya Pal, *The Divine Presence* (Los Angeles, 1978), p. 21, no. 9.

Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), p. 81, repro.

THE FACE OF ŚIVA (FRAGMENTS OF IMAGES)

13 Head of Śiva

Kuṣāṇa Dynasty
Mathurā, Uttar Pradesh
Early third century
Mottled red sandstone
Height 11½" (29.2 cm)
National Museum, New Delhi. Gift of Mrs. Krishna Riboud

This head, created in terms of Kuṣāṇa-Roman form, is that of Śiva, the kind (*śiva*) god, irradiated by an archaic smile that spreads from the lips upward to the oblong oval of the face. Free from Gandhāran influence, the head is the work of a sculptor who amalgamated into a new creation two heterogeneous styles, one of the Mathurā school, the other of archaizing Roman art.[1] The ringlets of hair, cinctured by a fillet, closely adhere to a flat and sloping skull; they are a version of the style of rendering of the Buddha's hair, or that of a Tīrthaṅkara (a Jain savior), created in the Mathurā workshops, and are unusual on Śiva's head (but *see* no. 1). However, the crescent of the moon—carved in relief across fillet and hair—and the mark of the third eye incised on the forehead identify the head as that of a Śiva image. The fillet, unusual in Indian sculpture, has an antecedent in a figure from Mohenjo-Daro of the third millenium B.C.[2] Moreover, seen in profile, the top of the Śiva head is flattened and slopes toward the back, which is also a feature of the head of the figure from Mohenjo-Daro. Whereas no conclusion can be drawn about this parallel, the close stylistic affinity with Roman archaistic sculpture is well substantiated.

1. *See* Brunilde Sismondo Ridgway, "Stone and Metal in Greek Sculpture," *Archaeology*, vol. 19, no. 1 (January 1966), pp. 31–42, figs. 21, 34.
2. *See* Ananda K. Coomaraswamy, *History of Indian and Indonesian Art* (1927; reprint, New York, 1965), pl. 1, fig. 1.

PUBLISHED
R. C. Agrawala, "A Unique Śiva-Head in the National Museum at New Delhi," *Lalit Kalā*, no. 14 (1969), p. 55, figs. 1, 2.
R. C. Agrawala, "Some Kuṣāṇa Sculptures in the National Museum, New Delhi and Allied Problems," *Bulletin of Museums & Archaeology in U. P.*, no. 3 (June 1969), pp. 6–7, fig. 1.

14 Head of Śiva (Fragment of an Ekamukhaliṅga)

Gupta Dynasty
Mathurā, Uttar Pradesh
Late fourth–early fifth century
Mottled red sandstone
Height 12" (30.5 cm)
Ashmolean Museum, Oxford

Originally part of an *ekamukhaliṅga*, this head of Śiva is outstanding in the elemental power, controlled and concentrated, that informs its every plane and curve. Severe and serene meditation is conveyed by half-open eyes, their gaze steadied by reverberating curves of lids and brows and the deep shadows between their intersecting planes. Correspondingly, the strands of hair that spread out like wings of a soaring bird clasp the vaulted forehead and frame the face. The hair of Śiva–the ascetic's long, ash-bleached strands–has lent itself to more iconographically defined types, and these to more stylistic variations of their own, than that of any other god shown in Indian art.

Abdicating all sensuality, the austere forehead and eyes are in command of the full-cheeked face. Compassion and detachment hover around the lips–now damaged and moustached. The third eye–symbolically the seat of the fire of destruction–extending across the entire height of the forehead is here an essential part of Śiva's physiognomy. This head is indwelt by Śiva power; it is the god's true likeness.

PUBLISHED

Stella Kramrisch, "Notes—A Śiva Head from Mathurā," *Journal of the Indian Society of Oriental Art*, vol. 6 (June–December 1938), pp. 200–202, pl. 44.

John O. Woodward, *Treasures in Oxford* (London, 1951), pl. III.

R. C. Majumdar and A. D. Pusalker, eds., *The History and Culture of the Indian People*, vol. 3, *The Classical Age* (London, 1954), p. 519, pl. XIX, figs. 38, 39.

J. C. Harle, "The Head of Śiva from Mathurā in the Ashmolean Museum—Is the Moustache Recut?," *Asian Review*, n.s., vol. 2, no. 1 (April 1965), p. 38.

J. C. Harle, *Gupta Sculpture* (Oxford, 1974), p. 44, pl. 50.

15 Fragment of an Image of Śiva

Madhya Pradesh
Eighth century
Buff sandstone
Height 12" (30.5 cm)
Nasli and Alice Heeramaneck Collection, New York

The third eye and *jaṭāmukuṭa* mark the subtle purity of this fragment as having been part of an image of Śiva. Mellifluously gathered strands of hair of the *jaṭāmukuṭa* crown a face of superhuman candor, the face of Lord Śiva, who in one of his hundred-and-eight—and more—forms is called Sundara, the Beautiful. The beauty of the image is pristine in every feature: the relief of the triple necklace and the way it lies on the austere curvature of the chest, the calm mindfulness of the face revealed in intersecting planes, and the silence of the full lips that allow a nascent smile.

PUBLISHED
ALICE N. HEERAMANECK, *Masterpieces of Indian Sculpture* (New York, 1979), no. 54.

16 Head of Śiva

Gupta Dynasty
Ahicchatra, Uttar Pradesh
Late fifth–early sixth century
Terra cotta
Height 7¾" (19.7 cm)
Philadelphia Museum of Art. Purchase, Fiske Kimball Fund

(Shown only in Philadelphia)

From deep-set, wide-open, and penetrating eyes, Śiva's round face is irradiated by the smile of the god. Rarely does Indian sculpture portray this aspect of Śiva, whereas in the Purāṇas the laughter of Śiva is heard again and again, at times on occasions that would not provoke laughter in mortals. Śiva's laughter is independent of the occasion on which it is heard. It is an audible form of his aloofness, the voice of the god's freedom. It is not necessarily directed toward or against anything. Objectless, it resounds across space—and its waves pass over Śiva's face. They come from within his being.

The waves of laughter have been made visible in this small terra-cotta head as much by the vaulting forehead as by the vibrating, smiling lips. Incised lines of the pupils and the sunken corners of the eyes, mouth, and nostrils concentrate the vibrancy of the face in defined areas. The ascetic god's hair, ascending from the demarcation line of the forehead and piled up on top of the head, carries upward Śiva's smile.

PUBLISHED
PHILADELPHIA MUSEUM OF ART, *104th Annual Report* (1979–80), repro.

Ardhanārīśvara (nos. 17, 18)

Mahādeva, the Great God, is described by Brahmā in the *Bhāgavata Purāṇa* as "the Parabrahman [the transcendental Essence], the lord of Śakti and Śiva, who are the womb and seed respectively of the universe, who, like a spider, forms it in his sport, through the agency of Śakti and Śiva, (who are one with himself), preserves and re-absorbs it."[1] In his image as Ardhanārīśvara, the Lord Whose Half Is Woman, he reveals himself through the symbol of sexual biunity as beyond the duality of Śiva and Śakti (his power), for both are within him. They are the symbols of the seed and womb of the universe through whom the Great God playfully creates, preserves, and reabsorbs it. The Great God is beyond even the totality of his male-female biunity. Sculpture (*see* nos. 17, 18) shows the biunity of Ardhanārīśvara not as a form but as a symbol of Śiva, the ultimate reality, beyond the androgynous shape of the image. It is a symbol of a higher plane than that of Umā-Maheśvara (*see* nos. 49–53).

When the Great God at Brahmā's command divided himself, he placed his female moiety outside himself and let her become the Great Goddess incarnate, whose name is Umā or Pārvatī—as his wife-to-be. They did not form a progenitive couple; Śiva, the Great Yogi, did not deposit his seed in the womb of his *śakti* Pārvatī. No copulation can be imagined within Ardhanārīśvara's biune, symbolic shape, and though myth tells of Śiva's marriage and his intense lovemaking with Pārvatī, this was not the divine model for human intercourse, although prefiguring its actuality among mortals. The physical bodies of the latter were to be of a substance other than that of the gods, and this became the means of human procreation.

1. Quoted in T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, p. 59.

17 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Chola Dynasty
Tiruchchenampundi, Tamil Nadu
Early tenth century
Granite
Height 51" (129.5 cm)
Government Museum, Madras

Ardhanārīśvara, the god's androgynous body—the face grave, portentous, and compassionate, suave and voluptuous—stands leaning on his vehicle (*vāhana*), the bull Nandin, whose name means "giving joy." Because the image is but a symbol, the artist, observing the rules of iconography, was free to give such form as the conception of Ardhanārīśvara evoked and the rules of image making prescribed and allowed. Given the conceptual

integrity of the androgyne, the sculptural unity of the three-armed half-male/half-female figure joined with the animal shape of Nandin was the sculptor's concern. In this early Chola image, Nandin's shape, placed behind Ardhanārīśvara, tenderly burgeons from the very low relief of the hind legs into the fullness of the bull's head on which Śiva rests his main right arm.

The figure of Ardhanārīśvara stands in triply flexed (*tribhaṅga*) attitude; although the feet rest on the ground, they hardly seem to touch it. They weigh on it as little as does the right hand of the god on Nandin's head. The raised, upper hand of Śiva Ardhanārīśvara holds an ax; it does not wield the weapon, which is but a cognizance of the god. Umā's hand is raised, holding a flower. Ardhanārīśvara's head is turned toward his left and slightly bent, listening to the god's being. A very high crown rises above the head; the conical shape of this *jaṭāmukuṭa*—crown and coiffure in one—is richly textured by its flowing locks and ornaments, setting off the modeled planes of the face. They allow the eyes of the image clarity of pensive vision, and the full-lipped mouth, the taste of every experience in store for mortals. The pliant body of the image combines in its stance the sinuosity and resilience of the female form made the more palpable by the flection of the left half of the image. The right half of the body, from which the head is averted, asserts its masculinity by the commanding breadth of the shoulder. Accouterments and jewelry in their asymmetry enhance the unity of the androgynous image, modeled with a "naturalism" that only early Chola art commands.

PUBLISHED

S. T. Satyamurti, ed., *Handbook of the Madras Government Museum* (Madras, 1964), pl. VI.

S. R. Balasubrahmanyam, *Early Chola Art* (London, 1966), pt. 1, pl. 2-b.

18 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Chola Dynasty
Tanjavur District, Tamil Nadu
Twelfth century
Black granite
Height 44¼" (112.5 cm)
The St. Louis Art Museum. Purchase, Friends Funds

Carved almost fully in the round, this image, originally placed in a niche (*devakoṣṭha*) of a temple wall, allows the spaces between body and limbs to be significantly part of the entire composition. It is planned in every detail of its static form, which shows the *tribhaṅga* (triply flexed) curve of the body of Ardhanārīśvara with the same clarity and attention to detail as is given

to the attributes, the battle-ax and flower held in the upper hands of the image. These are connected with the shoulders of the statue by arched, concave planes, a purely sculptural device which is without iconographic connotation. Decoratively, the empty spaces between the crowned head and the two attributes held aloft augment the image and harmonize with the voids that are part of the group of the androgyne and bull. The conception of Ardhanārīśvara in this image includes the figure of Nandin as an essential part of its three-dimensional composition.

Part by part, the rotund shapes of Ardhanārīśvara's image describe the figure as neatly as the ornaments enhance it. Where a schematic naturalism is in excess, responsible for the overstated kneecap or the sharp edge of the shin bone, it shows the incipient stagnation of the Chola style. The face of Ardhanārīśvara, however, carved with concise definition of every feature, shows the still-high level of late Chola sculpture (compare, for example, the face of Liṅgodbhavamūrti, no. 9).

PUBLISHED

"54th Annual Report 1962–1963," *City Art Museum of St. Louis Bulletin*, vol. 47, nos. 1, 2 (1963), cover.

"Oriental Art Recently Acquired by American Museums," *Archives of the Chinese Art Society of America*, vol. 17 (1963), p. 54, fig. 42.

19 Harihara

Karkoṭa Dynasty
Kashmir
Ninth century
Greenish soapstone
Height 27" (68.5 cm)
Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, Berlin (West)

Kashmir, with its own school of Śaiva philosophy, also developed a style of sculpture of its own in which Śaiva iconography created its own varieties of the image of Śiva.[1] The Harihara image is based on a type of Viṣṇu image created in Kashmir.[2] The concept of Harihara (Hari, a name of Viṣṇu; Hara, the Ravisher, a name of Śiva in his destructive aspect) represents the biunity in Śiva–of Śiva and Viṣṇu. This, according to established iconography, is shown by Viṣṇu occupying the left half of the image and by Śiva occupying the right. This iconographic type corresponds to that of Śiva Ardhanārīśvara, the Lord Whose Half Is Woman, which shows the goddess as the left half of Śiva (*see* nos. 17, 18). The Harihara image from Kashmir, however, conveys by additional traits and in its own way, the biunity of Śiva.

Here, Śiva, a heavily built figure, rests his weight on his right leg, both feet being planted on the ground. The right hip, showing a slight bend, imparts movement to the symmetrical organization of the figure. That the originally six-armed image represents Śiva is shown by half of a "third eye" mark on the right part of the forehead.[3] A serpent undulates over the right shoulder and a right arm rests on the trident, which forms the headgear of the small, excessively bent figure of its personification, a *triśūlapuruṣa*, who like his master, is shown with the *ūrdhvaliṅga* (erect phallus), Śiva's exclusive cognizance. Śiva has three heads, the front face very full and benign, with a horizontally articulated crown (the ascetic's long strands of hair are not indicated) behind three high, richly ornamented crests rising from a fillet. The distended ears with their ornaments touch an elaborate combination of necklaces. To the god's right, a smaller face juts out in profile, its features convulsed with anger, its large, open mouth screaming, a skull staring from the middle of its crown. This Bhairava face, with its thick, knoblike nose and animalic mouth, corresponds to the face on the left side, that of a boar baring the teeth in its viciously projecting jaw.

Two iconological concepts commingle in the triple head, one being the Śaiva concept of the god's five faces (*see* Introduction). These five faces may be represented by one, explicitly by four, on a *liṅga* (*see* nos. 1, 7), and their physiognomies follow established rules. They do not, however, accommodate the boar's head on Śiva's left. The boar's head is accounted for in images of Viṣṇu, where it represents the boar (Varāha) incarnation of Viṣṇu. It is shown at the left side of a three-headed Viṣṇu image; on the right is the face of a lion, representing Viṣṇu's man-lion (Narasiṃha) incarnation. In the Harihara image, the skull-crested face on Śiva's right is, as it should be, that of Bhairava, here, however, given a leonine cast. The key to the presence of the boar's head is given in the total image itself, in the shape of a small female figure in the process of emerging from the ground between the god's feet. She is the earth goddess, whom Viṣṇu rescued in his boar incarnation. Her figure belongs to Vaiṣṇava iconology, here incorporated in the Śiva image just as the Śiva image owes its total form to that of the typical Viṣṇu image of Kashmir from the late eighth century onward. The right half only of the third eye being shown in the forehead of the image decides its identity as an image of Harihara, Hari (Viṣṇu) occupying the left half of Śiva. The missing figure on the god's left, the *āyudhapuruṣa*, undoubtedly carried Viṣṇu's cognizance on its head.

With sleek aplomb, an evenly distributed modeling makes palpable the ponderous mass of the figure by means of a stereotyped naturalism. Even so, the style has a consistency of its own. The polished, metal-smooth surface and the closely fitting neatness of apparel and jewelry give the image a self-contained power that supports the three heterogeneous heads, their disparate sizes encircled by a plain nimbus.

1. Phyllis Granoff, "Maheśvara/Mahākāla: A Unique Buddhist Image from Kaśmīr," *Artibus Asiae*, vol. 41, no. 1 (1979), p. 66 nn. 3, 4.
2. *See* Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), pp. 66–67, no. 9; pp. 68–69, no. 10.
3. *See* Herbert Härtel, "Typologie einer Kashmir-Skulptur," in *Festschrift Waetzoldt* (forthcoming).

PUBLISHED

Pratapaditya Pal, "A Brāhmanical Triad from Kashmir and Some Related Icons," *Archives of Asian Art*, vol. 27 (1973–74), p. 43, fig. 17.

20 Śiva, the Supreme Guru, as Teacher of Yoga (Yoga Dakṣiṇāmūrti)

Noḷamba Dynasty[1]
Bagli, Karnataka
Tenth century
Gray-green granite
Height 19" (48.3 cm)
Collection Mr. and Mrs. John Gilmore Ford, Baltimore

Śiva is not only the Great Yogi, Lord of Yogis, absorbed within totally transcendent reality—which he is. He also teaches yoga to the sages. This image represents Śiva as Teacher of Yoga, seated in yoga posture. The main right hand holds a rosary (*akṣamālā*), a symbol of Time, with the gesture that grants freedom from fear (*abhayamudrā*); the upper right hand holds the trident (*triśūla*), Śiva's specific cognizance,[2] a symbol of the totality of manifestation with its three strands (*guṇas*), three times (past, present, future), and three levels. The main left hand, resting on the left thigh, holds a *mātuliṅga*, a citronlike fruit filled with the seeds of the universe; the upper left hand holds the *ḍamaru*, the rattle drum whose sound vibrates throughout the cosmos.

Dakṣiṇā means "south" and the name Dakṣiṇāmūrti designates a specific form of Śiva's image as the Lord Who Faces South. Whereas its place is in a niche on the south side of a South Indian temple, Śiva's home, where he teaches, is mythically in the north in Himalayan heights, or, differently expressed, in the cosmic north, in the zenith. *Dakṣiṇā* also signifies a gift made to Brahmins. It implies Śiva's grace. Śiva in his aspect of Yoga Dakṣiṇāmūrti imparts the knowledge of yoga to the sages.

Sitting as straight as a post, the god wears a high conical crown (*kirīṭa*), which emphasizes the vertical axis of the image, as does the sash whose ends pass over the crossed legs. The eyes in the strong-willed face are fixed on the tip of the nose. The breath is held in the expansive chest. The mass of Śiva's locks and his ornaments cling to the placid spread of the modeling of the body. The plain, stelelike aureole (*prabhāmaṇḍala*) at the back of the image, being cut out around the image, throws into bold relief the modeled planes of the sculpture, which merge unaccentuated into one another. The image, a work of Noḷamba sculpture,[3] is different from contemporary Chola images, firm in their emphasis on the single "naturalistically" modeled body parts (*see* no. 21).

Although an image of Śiva represents the god in one particular aspect, his total presence underlies the specific shape. In the *Kūrma Purāṇa*, Śiva says of himself: "I am that god who sets everything in motion and who absorbed in yoga and enjoying highest bliss is always dancing. He who knows that knows yoga."[4]

1. *See* no. 101, n. 1.
2. Whereas the ax and antelope are Śiva's main attributes in South Indian sculptures (this image being among the exceptions), the trident and serpent as a rule distinguish images of Śiva in northern India.
3. Compare Calambur Sivaramamurti, *Noḷamba Sculptures in the Madras Government Museum*, *Bulletin of the Madras Government Museum*, n.s., general section, vol. 9, no. 1 (1964), pls. i–iv.
4. *Kūrma Purāṇa*, 2.4.33, ed. Anand Swarup Gupta (Varanasi, 1971).

PUBLISHED
Pratapaditya Pal, *Indo-Asian Art from the John Gilmore Ford Collection* (Baltimore, 1971), no. 15.

21 Śiva, the Supreme Guru, as Lord of Music (Vīṇādhara Dakṣiṇāmūrti)

Chola Dynasty
Kodumbalur, Tamil Nadu
Tenth century
Pink granite
Height 55½" (141 cm)
The Art Institute of Chicago. Kate S. Buckingham Collection

Śiva Dakṣiṇāmūrti, the Lord Who Faces South, is the Supreme Guru, who, seated under a banyan tree at its root, teaches in silence the oneness of one's innermost self (*ātman*) with the ultimate reality (*brahman*). This knowledge is the very essence of Śiva. The *Dakṣiṇāmūrti Upaniṣad*[1] describes his image as holding in his two upper hands the ax and antelope, another hand resting on his knee. In this image from Kodumbalur, the main right hand is raised in the gesture of teaching in silence (*cinmudrā*). Dakṣiṇāmūrti is seated in the *vīrāsana* (heroic) posture, his left foot resting on the knee of the pendant right leg, his body straight as the stem of the tree. Dakṣiṇāmūrti's hair, radiating in all directions (*jaṭāmaṇḍala*), forms the nimbus of the god. The top of the tree is the crowning glory of the sculpture: stylized and with but a single bird encircled in the center between its curving branches, it adumbrates the manifest world, its stem the cosmic axis. Śiva himself embodies—as Aṣṭamūrti (the "eight-formed")—the cosmos, that is, the following eight entities: earth, water, fire, air, space, sun, moon, and man, the conscious microcosm. Śaṅkarācārya, the great philosopher and poet, in his hymn to Dakṣiṇāmūrti, the "guru incarnate" (*gurumūrti*), addresses himself to Dakṣiṇāmūrti as Aṣṭamūrti.[2]

As Dakṣiṇāmūrti, Śiva is the teacher of yoga, music (*vīṇā*), gnosis (*jñāna*), and all the arts and sciences. Accordingly, the images of Dakṣiṇāmūrti are specified iconographically in four varieties. This monumental image holding the ax and the deer, which had its place on the south side of the sanctuary of one of the temples at Kodumbalur, represents Śiva as Vīṇādhara Dakṣiṇāmūrti, Lord of Music.[3] At the base of the image, small figures of the prostrate Apasmārapuruṣa, the demon of forgetfulness, and the animals, denizens of the cosmic mountain, enthralled by the music, can be discerned. The face of Śiva has been recarved.

1. *Dakṣiṇāmūrti Upaniṣad*, 10, in *The Śaiva Upaniṣads*, ed. A. Mahadeva Sastri (Adyar, 1950).
2. *Dakṣiṇāmūrti Stotra* of Śrī Śaṅkarācārya, 9, ed. and trans. Alladi Mahadeva Sastry, 3rd ed., rev. and enl. (Madras, 1978), p. 159.
3. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 291–92, pls. LXXX, LXXXI. But for these insignia, the image holding its main right hand in *cinmudrā* resembles the Jñāna Dakṣiṇāmūrti (*ibid.*, pls. LXXIII; LXXIV, fig. 1; LXXV, fig. 2).

22 Śiva, Lord of Music (Vīṇādhara)

Maitraka Dynasty
Idar(?), North Gujarat
Early sixth century
Gray sandstone
Height 20" (50.8 cm)
Collection Edwin Binney 3rd, San Diego

Śiva, listening to himself playing on the lute (*vīṇā*), holds in his two upper hands a trident and a serpent fascinated by the music. Śiva wears a large and a small earring, their difference, implying that of right and left —male and female—indicating the god's androgyny. The rather feminine fullness of the breasts is heightened on Śiva's left by the resonance bowl of the lute held in his hand. Its sound rises in a world of form of which the nimbus surrounding Śiva's head is the background.

An ingeniously treated *jaṭāmukuṭa* allows deep shade to nestle between the waves of stylized hair, making the coiffure a dramatic amplification of the lowered face. It conveys emotion accessible to human empathy. The sculpture presents a humanized divinity—pensive, introspective, listening. The facial animation is supported by that of the hands, and both are part of the sweeping and bold coherence of this now-fragmented masterwork of Maitraka sculpture. The large, plain nimbus (*śiraś-cakra*) deepens the self-absorption of the face and underscores the opulence of the vaulting, intersecting planes that form the body of the image.

PUBLISHED

Portland, Portland Art Museum, *Rajput Miniatures from the Collection of Edwin Binney, 3rd* (September 24–October 20, 1968), p. 127 (text only).

Pratapaditya Pal, *The Ideal Image* (New York, 1978), p. 75, no. 22.

23 Śiva, Lord of Music (Vīṇādhara)

Suhania, Madhya Pradesh
Eleventh century
Sandstone
Height 38½" (97.7 cm)
Central Archaeological Museum, Gwalior, Madhya Pradesh

Śiva, a water vessel in his main left hand, the right hand in the gesture of bestowing a gift (*varadamudrā*), holds in his upper left hand a lute (*vīṇā*). The god is seated in a posture of ease (*lalitāsana*), his left foot resting on Nandin couchant. While the lord's right hand held in *varadamudrā* gives the boon desired according to the wish of the recipient, Śiva the Healer holds in the vessel the wonderful medicine that gives long life. Here, Śiva is an image of outgoing benefaction. His tall body, slightly turned to the right, his long arms reaching forward, communicate his grace and give "immortality" or longevity. Nandin, as gracious as his lord and resting at his feet, completes the image of Śiva, from which emanates the god's grace and music.

The tubular and spherical shapes of pillar, arms, and *vīṇā* complement the svelte fullness of the god's body. Ornaments and garments are almost imperceptible, except where a garland resembling a serpent crosses the arms of Śiva, linking, by this formal device, the moldings of the pillar with the figured scene.

Only the right edge of the relief slab is preserved. It has the structure of a throne showing a rampant leonine beast (*śārdūla*) device below a sea-monster (*makara*) head on the beam above. At the bottom is a female figure, lotus in hand (Pārvatī?).

PUBLISHED

S. R. Thakore, *Catalogue of Sculptures in the Archaeological Museum, Gwalior, M.B.* (Gwalior, n.d.), p. 36, no. 26 (text only).

26

24 Nandin

Chola Dynasty
Tamil Nadu
Eleventh–twelfth century
Gray granite
Length 28" (71.1 cm)
The Denver Art Museum. Gift of Irene Littledale Britton

Nandin, which means "giving delight" or "giving joy," is Śiva's vehicle (*vāhana*). In every sense, Nandin "conveys" Śiva. An image of controlled virility and devotion, the couchant figure of Nandin, a zebu bull, has its place as a rule in front of the entrance of a Śiva temple, facing toward the shrine. In some cases, a pillared pavilion enshrines the image of the bull.

If the gods as shown in Indian art are always sixteen years old—sixteen being four times four, a number signifying perfection—Nandin is always shown as a young bull, his horns not yet fully developed, making them part of his compact, volumetric shape. Differing from the anthropomorphic images of the gods, which generally are reliefs, either part of a stele or part of the wall of a temple, images of Nandin are always carved in the round. They are truly monumental, creations of South India in particular.[1]

Here, Nandin, in sheer delight, his head raised toward the *liṅga* in the temple, licks his lips with his long tongue; his brows sweep over large almond-shaped eyes. Horns, ears, and hump are volumetric enhancements of Nandin's compact shape, which comprises legs, tail, and dewlap; a garland of flowers, a string of bells, a saddlecloth, and leg ornaments accentuate the vaulting planes of the statue.

1. *See* M. A. Dhaky, "The Nandi Images of Tamilnadu and Kannadanādu," *Artibus Asiae*, vol. 34, nos. 2/3 (1972), pp. 183–210.

25 Nandin

Madhya Pradesh
Eleventh century
Sandstone
Length 29¾" (75.5 cm)
Central Archaeological Museum, Gwalior, Madhya Pradesh

Whereas images of Nandin abound in South India, in Tamil Nadu and in Karnataka, they are not common in northern India. This is not only one of the few images of Nandin from Madhya Pradesh, but it is also exceptionally remarkable for having the figure of a Śiva *gaṇa* carved in front, as a kind of "mouth rest."[1] The *gaṇa* holds up a large bowl heaped with such delicacies as are piled up elsewhere upon a bowl watched over by Gaṇeśa's mouse to be consumed by the elephant-headed god.[2] Whatever the nature of the offering, it is plentiful

and is being appreciatively licked by Nandin, his eyes gleaming with a connoisseur's delight.

Nandin's compact bulk lies relaxed on its rectangular plinth. Its bovine girth is accentuated by flat trappings; their curves unify the vaulting planes of the animal's body, connecting them with the squared shapes of the legs and setting off the polished, melting planes of Nandin's head. The little *gaṇa*, a serious and misshapen imp, acts as a console and contrast to Nandin's weighty dignity.

1. *See* the Nandin from Candpur, in Stella Kramrisch, *The Hindu Temple* (1946; reprint, Delhi, 1976), vol. 2, pl. LVIII. The *gaṇa* is leaning against the side of Nandin.
2. *See* the mouse (*mūṣaka*) from Khajuraho, in *ibid.*, vol. 2, pl. XXXVI.

26 Nandin

Hoysaḷa Dynasty
Karnataka
Twelfth century
Chloritic schist
Length 31¾" (80.6 cm)
Philadelphia Museum of Art. Purchase, Joseph E. Temple Fund

The zebu bull, reputed to be of particular sexual prowess, fulfills in more than one respect its function as Śiva's *vāhana*, the vehicle that "conveys" Śiva. In its theophany as Nandin, it is seen as full of "joy" (*nandi*) in the presence of Śiva. If by its name Śiva's bull gives delight, it functions as *dharma*, the principle of order, in a cosmic as well as a social sense.[1] Nandin/Dharma corresponds to the twofold meaning of the *liṅga*, its sexual power transmuted into intellectual command.

Most festive of all the images of Nandin are those in the Hoysaḷa style of Karnataka. Their heavy trappings and ornaments carved like filigree work enhance the modeled planes of the animal's body. They do not, as in the anthropomorphic images of Hoysaḷa sculpture, compete with or overwhelm the body and limbs. Great variety exists within the Hoysaḷa images of Nandin: the number, shapes, and length of the necklaces, the trappings fastened in a knot on the back of the animal, and the headband or coronet have a consistency of their own in keeping with the particular physiognomy of the image.[2]

This image of Nandin gives to the long and sensitive muzzle with its clear merging planes a balancing counterweight composed of a multitude of shapes: the thin, long ears and the bunch of flowers tucked behind them, the head strap, coronet, and horns—all one complex, formal unit coordinated with the broad neck and its multiple necklaces—are significantly connected by an elaborate tassel with the smooth, snail shape of the hump of this zebu bull. The skin of the dewlap contributes further interest to the bull's shape: striated with incised lines, it serves, when seen in profile, as a link between the bull's weighty recumbent body and the relatively small, alert, and attentive face. Nandin looks toward the *liṅga*, the large, round eyes encircled by the arch of the lids in many folds. Below the volume of the noble head, the raised left foreleg is the only sculptural shape detached from the bulk of the body, the other legs and the tail being part of the total mass.

At the back, the testicles are exposed. Barren women devoutly touched them in the hope of being blessed with sons.

1. *Viṣṇudharmottara Purāṇa*, Third Khaṇḍa, 3.48.18, ed. Priyabala Shah (Baroda, 1958).
2. *See* S. K. Maity, *Masterpieces of Hoysala Art* (Bombay, 1978), pl. 71; and M. A. Dhaky, "The Nandi Images of Tamilnaḍu and Kannaḍanāḍu," *Artibus Asiae*, vol. 34, nos. 2/3 (1972), p. 189, fig. 21.

PUBLISHED

Philadelphia, Philadelphia Museum of Art, *Treasures of the Philadelphia Museum of Art* (Philadelphia, 1973), p. 26, repro.

Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), p. 68, repro.

BHAIRAVA, GOD OF DREAD AND TERROR

27 Head of Bhairava (Fragment of an Image of Bhairava)

Uttar Pradesh
Twelfth century
Pink sandstone
Height 9¼" (23.5 cm)
Collection Mr. and Mrs. John Gilmore Ford, Baltimore

Bhairava is Śiva's form of dread and terror, which he assumed on decapitating Brahmā the Creator, his father —a Brahmin. No greater sin could ever be committed. In agony, Śiva roamed the earth, destitute. Brahmā's skull was his begging bowl; it clung to his hand. He could not free himself of it until he reached Vārāṇasī, when the skull fell from his hand.[1] All the time during his wanderings, dancing frantically off and on, he was pursued by his sin, a sinister fury, until in a leap he overcame Time—which was in him, driving him. Surpassing Time (Kāla), Śiva became Mahākāla ("transcending Time"), he became Bhairava.[2]

This head, the fragment of an image, gives form to the raging agony of the god at the split second when Time ceases and Śiva becomes Bhairava. His hair rises in horripilation, each strand an endlessly coiled, rearing serpent, bound by a plain fillet. In front of it, the fierceness of Śiva's agony breaks out of his hair in the form of a roaring, leonine head (now damaged) between two bulls' heads. They strain forward above the third eye and knitted brows in the god's vaulting forehead. The serpentine ridges of the brows, raised high, slope sideways in lashing curves. Beneath the arching eaves of the brows, eyes bulge under lowered lids. Furor stares at its own surcease. Snarling lips bare teeth and fangs below a bristling moustache. Rows of spiraling curls form the beard that clings to smooth cheeks and a resolute, short chin. A large lotus-disk earring on the right ear, a distorted lobe with its small earring swinging forward on the left, and corkscrew curls darting from the back of the head complete this uniquely realized vision of Bhairava.

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 287–300.
2. *See ibid.*, pp. 265–78.

28 "Bhairava" (Dancer's Headpiece)

Kerala
Late sixteenth–early seventeenth century
Wood with traces of polychromy
Height 41" (104.1 cm)
Los Angeles County Museum of Art. Gift of Mr. and Mrs. Harry Lenart

In this wood carving, a dancer's headpiece,[1] superhuman frightfulness has been converted into a self-contained pattern of perfect order. Its vehemence is arrested in the face of "Bhairava"; its horror dilates his three bulging eyes. Tusks that return upon themselves in circles and the upper parts of the ears, similarly convoluted, intensify the stare of Bhairava's face. Its fixity is aggrandized by the symmetry of the crown with its bulge of feathered circles and scaly loops. The crown rises in ornamental repercussions of Bhairava's face against a background of lashing spirals tamed by the intricacy of "flower" arrangements alongside the face.

Second to it are the serpent themes, above and below, on the vertical axis. The sleek solidity of their intertwined shapes enhances in ophidian terms the meaning of the guilloche and the knot. *Nirgrantha* ("one whose knot is undone") is the designation of a liberated person; here, the vertical axis of Bhairava cuts across the knotted serpents. Bhairava's dark mane of hair, tossed right and left, lashes out, serpent power coiled in each long, spiral lock. Coiled serpents raising their hoods, one next to the other, form the molded frame around Bhairava's head. Because the serpent, like the *liṅga*, has the power to raise itself and because the serpent sheds its skin, it is a symbol of generation and regeneration and the renewal of life. Because the serpent can kill, it is a symbol of death.

The head of Bhairava is surmounted by a therio-anthropomorphic *kīrttimukha* ("face of glory"), leonine and roaring, on the apex of the monumental headpiece of a dancer. The *kīrttimukha*, the two grinning lions at the base, and the *makaras* (sea monsters) on the sides of Bhairava's crown spewing forth a band of vegetation motifs suggest the solar, vivifying power that sustains the life-death cycles, which Bhairava transcends.

In the original state of the relief when polychromy over gesso completed the effect of the sculpture, an all-over livid green color produced a netherworldly effect.

1. For a dancer wearing a similarly monumental wooden headpiece, *see* Indira Gandhi, *Eternal India* (New York, 1980), p. 166.

PUBLISHED
Pratapaditya Pal, *The Divine Presence* (Los Angeles, 1978), pp. 30–31, no. 17.

29 Bhairava in Extreme Emaciation (Atiriktāṅga Bhairava)

Ladol, Gujarat
Tenth–eleventh century
White marble
Height 48⅝" (123.5 cm)
Museum and Picture Gallery, Baroda, Gujarat

Śiva cut off his father Brahmā's fifth head. It stuck to his palm and became a skull—his begging bowl—as he wandered begging for his livelihood in expiation of his sin, the most heinous of all. On his agonized wanderings, Śiva in his terrible form as Bhairava, came begging to the house of Viṣṇu, guarded by Viṣvaksena, Viṣṇu's doorkeeper. When Viṣvaksena failed to recognize the naked beggar, Śiva impaled him with his trident; on leaving Viṣṇu's house, he carried Viṣvaksena's corpse with him, all the while followed by his sin, a dark fury. Holding the skull of Brahmā in one hand and with Viṣvaksena's corpse slung over his shoulder, Bhairava went on toward Vārāṇasī (Benares) begging, dancing in mad elation, himself emaciated to the bones, an abject, penitent god on his way to liberation.

Bhairava, Śiva's dreaded shape of fear, is in this image more awful than even the Purāṇas describe him. Carved in white marble, he dances, staggering with exhaustion. A long garland of severed heads accompanies his gaunt shape, winding in and out the hollows of the sculpture like a crazed serpent. The fragile, hollow shapes of Bhairava's body are surmounted by the dome of his forehead. Bhairava's own deathlike head, turned sideways toward Viṣvaksena's dangling head, is set off against horripilating locks and the blank plane of a betel-leaf-shaped nimbus, above the narrow rectangle of the stele. Bhairava, haunted, howls in terror, his sunken eyes bulging in insane fright.

PUBLISHED
C. K. Gairola, "The Cult of Bhairava and an Image from Ladol in the Baroda Museum," *Bulletin of the Museum and Picture Gallery, Baroda*, vol. 19 (1965–66), pp. 12–16, pls. VII, figs. 1, 2; VIII, fig. 3.

30 Bhairava

Pāla Dynasty
Bihar
Eleventh century
Gray schist
Height 39⅜" (100 cm)
The First National Bank of Chicago

Bhairava lent himself to a wide range of embodiments of the state of terror. There are sixty-four Bhairavas, each a specific form of dread: they are images of the threat of death and decay and also of a gluttonous capacity for consumption, like that of Time, which swallows all. Anguished, skeletal, or distended shapes of gloating fury, their images granted special favors to their worshipers. The images do not always agree, however, with the textual descriptions; there could be as many varieties of Bhairava images as there are fears and anxieties and modes of relishing and redressing them.

This Bhairava, a male figure, inflated, potbellied, eyes rolling, mouth grinning, corresponds to some extent to the description of the *Viṣṇudharmottara Purāṇa*,[1] or to one of the Krodha, or Anger, Bhairavas of the fourth group of sixty-four Bhairavas according to the *Rudrayāmaḷa*.[2] The squat, potbellied figure, standing with a slight bend on a double-lotus pedestal with three projections (*pañcaratha*), holds in his four hands, bowl and trident, sword and shield. A splendidly designed garland of severed heads and arms, reaching below the knees, sways alongside his body. The stele is cut out from below the armpits of Bhairava to set off his massive form. A short loincloth and bead chain adorn his thighs, and a serpentine sacred thread and a tiger-claw necklace weigh heavily on his chest. Grinning sardonically, he bares his teeth; a moustache curls up to his inflated nostrils, a well-trimmed beard hugs his chin. Globular eyes stare from their well-cushioned sockets. Long ears carry lotus earrings, which dangle to his shoulders.

The hair, cinctured by a string, flames upward forming a large, peaked chignon. In front of it, in the middle, a rearing serpent spews fire. On Bhairava's left is a skull and, projecting laterally, a boar's head, while on the right, the crescent of the moon and a leonine head establish the balance of this unusual coiffure. It is an adaptation in terms of diminutive, symbolic ornaments of Harihara's three heads (*see* no. 19).

Over the framing moldings of the stele, flying celestials (*vidyādharas*) bring garlands; a convoluted lotus marks its top. Two small attendants on the pedestal wave fly whisks, and two diminutive devotees in front of the pedestal complete the pleasant setting of this benevolent Bhairava.

1. *Viṣṇudharmottara Purāṇa*, Third Khaṇḍa, 3.59.1–2, ed. Priyabala Shah (Baroda, 1958).
2. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 177, 180–81.

PUBLISHED
Chicago, The First National Bank of Chicago, *The Art Collection of The First National Bank of Chicago* (Chicago, 1974), p. 245, no. 571.

31 Bhairava

Hoysaḷa Dynasty
Krishnarajapet, Karnataka
First quarter twelfth century
Chloritic schist
Height 39" (99 cm)
Directorate of Archaeology and Museums, Government of Karnataka, Mysore

Bhairava's agonized and terrifying fierceness spreads through this image, where it is translated into form by a style as demanding in its own visual complexity as is the meaning of Bhairava. The pointed stele, which has Bhairava as its main figure, suggests an architectural structure. From the back of a plain pedestal of considerable depth and having three projections (*pañcaratha*), rise two pilasters surmounted by a pointed arch. The pilasters are striated by moldings of several kinds, whereas the arch, of approximately the same width, is filled with a flamboyant pattern of intricately detailed floral loops in low relief. This gate forms the frame for Bhairava, whose figure, carved almost fully in the round, occupies its opening, the ground between figure and arch being cut out except where the figure touches or overlaps the framing arch. Trident and rattle drum (*damaru*) held by Bhairava's two upper arms appear as a kind of surcapital of the striated pilasters; the trident's long handle and the rattle drum's long string of tassels further increase the architectural effect, the shape of the rattle drum being assimilated to the striation of the pillars.

Bhairava's volumetric figure is stationed on high sandals in an excessive sweep of his body in *tribhaṅga* (triply flexed) posture from feet to chest, whence, above excessively broad shoulders, he carries his head crowned by an enormous coiffure of curls and serpents. Bhairava's full, smooth face blandly stares from socketless eyes under heavy brows: his nostrils quiver, and from between sensuous, slightly open lips, his tusks protrude. Gigantic circular earrings flank his bland yet cruel face and rest on his shoulders.

Bhairava is naked. He wears no garment. His figure is overlaid with jewelry chains, serpents, and pendants, which his naked sex resembles. The long skull garland, serpents, and chains encase his body, the ornaments around the rib cage enlarging the contour of that zone and, like the anklets, breaking up the silhouette. The tortuous ascent of the triply flexed figure is halted by the weighty shoulders. Their horizontal bulk is reinforced by Bhairava's coiffure, a phantasmagoric architecture of hair parted in the middle above the third eye in the forehead. There it starts as straight hair, then curls up, knobbed rows upon rows rising above the temples, a serpent coiling around their spread. Above it, a second story of small curls caps the grand arrangement, while on top, another serpent encircles a mass of hair spun into a ball.

The baroque chimera that is Bhairava holds in his main left hand the skull bowl and dangles a severed head that resembles his own. A porcine hyena(?) sniffs at it. Ghoulish ghosts (*pretas*) play instruments and disport themselves at the base of the pilasters. A leonine *kīrttimukha* ("face of glory") mask surmounts Bhairava's "crown," and another is placed above Bhairava's rattle drum, their furious goggle eyes and puffed cheeks contrasting with the blankness of Bhairava's countenance.

The sumptuous, calculated stasis of Bhairava's curvaceous shape—the legs stretched in a concave curve—offers its paradoxes of movement arrested within the volumetric mass of the figure. Layers of ornaments and chains, and the darkness that fills the space between their rigid curves and the body, are part of the volume of the image set against the cut-out stele. Finally, the contrast between the stagnant modeling of Bhairava's body and the fluency of modeling and movement of the lurid, small animal about to savor the severed head dangling from Bhairava's hand adds to the complexity of this image.

The frenzied agony and terror within Bhairava, of which his myth tells, appear congealed in the form of this Hoysaḷa sculpture.[1] The same subject, on the other hand, represented in a Western Chāḷukyan sculpture close in time, space, iconography, and style to this Hoysaḷa Bhairava,[2] has none of the stark horror that this masterwork conveys. The horror differs in kind from that conveyed by the "naturalism" of Atiriktāṅga Bhairava (no. 29).

1. Compare an image of Bhairava seated, in the British Museum (1966.10-14.1).
2. *See* Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), p. 148, no. 86.

32 Bhairava

Hoysaḷa Dynasty
Karnataka
Mid-twelfth century
Chloritic schist
Height 31" (78.7 cm)
Collection Edwin Binney 3rd, San Diego

Although closely related to the previous, standing figure of the god, this seated image, of compact grandeur, integrates the minutiae of ornamentation into the total shape of the stele. Figure and ground are one coherent conception, the back slab of the throne an amplification of the god who resides on it. The pedestal with five projections (*saptaratha*) and the seat of the throne in corresponding articulation support the ornate dignity of the image, which seems to be a work of the middle rather than the first quarter of the twelfth century,[1] to which the standing Bhairava (no. 31) may be attributed.

The back view of the perforated stele is of unusual interest. Along its height in the middle of its planar expanse, the figure of a serpent is carved in high relief, supplementing the iconography of the serpentless front view. This serpent calls to mind the serpent represented at the back of images of Pārśvanātha, the next to the last Tīrthaṅkara (a Jain savior), and also the serpent Mucalinda on images of the Buddha. It must also be remembered that Viṣṇu slumbers in *yoganidrā* on Ananta, the "endless," the cosmic serpent.

1. *See* S. K. Maity, *Masterpieces of Hoysala Art* (Bombay, 1978), pls. 18–35 (from Belur, 1117) and pls. 49–59 (from Halebid, 1141).

33 Bhikṣāṭana

Early Western Chāḷukya Dynasty
Aihole, Karnataka
Eighth century
Sandstone
Height 53½" (136 cm)
Archaeological Survey of India, Mid-Southern Circle, Bangalore, Karnataka

Lord Śiva, the great ascetic god, wandered as a naked beggar, expiating the crime of having cut off the head of Brahmā the Creator—his father. He came to the forest of deodar trees, a retreat where sages (*ṛṣis*) lived with their families. The wives and daughters of the sages became madly enamored of the naked youth, whom they failed to recognize as the god and whom their advances left unmoved.

Unmoved in his axial stance, Śiva, the Supreme Beggar (Bhikṣāṭana), is shown here as an image to be worshiped. A mass of curls and a nimbus set off the calm of his inscrutable face. Being god, his figure towers over those of the women of the sages who, contorted with the pangs of unrequited passion, exhibit their charms in seductive poses. The sinuosities of their figures set off the inflexible stance of Bhikṣāṭana's body, just as the curls falling loosely on either side of his face set off its unruffled expanse.

PUBLISHED
James Burgess, *Report of the First Season's Operations in the Belgâm and Kaladgi Districts, January to May 1874*, Archaeological Survey of Western India, vol. 1 (1874; reprint, Varanasi, 1971), pl. LIV.

34 Bhikṣāṭana

Haihaya (Chedi) Dynasty
Madhya Pradesh
Tenth century
Gray sandstone
Height 22¾" (58 cm)
Museum Rietberg, Zurich. Dr. Alice Boner Collection

This fragmented sculpture shows Śiva as the Supreme Beggar (Bhikṣāṭana), his body unexcited and naked but for a serpent wreathed around his neck and a long strand of beads that falls beneath his knees. The sensuous modeling and the voluptuous bend of his body present the god as the wives and daughters of the sages (*ṛṣis*) saw him. One of the women, having taken hold of his arm and hand in erotic abandon, clings to him; her enthralled, beseeching face is as expressive of her condition as is the strand of beads clinging to the shoulder and breast of her tremulous body.

While the previous relief (no. 33) depicts the Supreme Beggar with the women of the sages as an image to be worshiped, Bhikṣāṭana is represented in this example as seen and desired by them. The placidity of the sculptural treatment of the former contrasts with the tense expressiveness seen here.

An auspicious *śrīvatsa* ("beloved of Fortune") mark graces the chest of Bhikṣāṭana.

PUBLISHED
Helmut Brinker and Eberhard Fischer, *Treasures from the Rietberg Museum* (New York, 1980), pp. 37–39, no. 6.

35 Śiva, Lord of Dancers (Naṭeśa)

Ujjain, Madhya Pradesh
Ninth century
Sandstone
Height 43" (109 cm)
Central Archaeological Museum, Gwalior, Madhya Pradesh

Śiva's dance is the dance of the cosmos, the rhythm of the movement of the sun and the moon, of the earth and the wind. All pulsate in his body, and man—the microcosm who shares in and is conscious of them—is also part of Śiva's body, the total creation. Śiva is Aṣṭamūrti (the "eight-formed," the cosmic ogdoad), comprising the five elements, the luminaries, and the—initiated—human being. Śiva's supreme state of being *in* manifestation is the dance: he is Naṭeśa, Lord of Dancers.

In this image from Ujjain, the *S* curve of the dancing, ten-armed figure in the *lalita*, or "charming," pose, supported on the left foot, both knees bent, the right foot raised, is about to make a turn—as the main right arm thrown across the chest indicates. Straight as a rod (*daṇḍa*), it has the other right arms for its whirling background. It is stabilized by the pair of arms holding up the serpent king Vāsuki; the trident and rattle drum are held on the right. One right hand in *cinmudrā* shows Śiva giving silent exposition, and the raised left hand though in the gesture of holding a flower (*kaṭakamukha*) also grants freedom from fear.

Śiva's body and face are treated as nearly planar expanses, vaulting toward their edges. No jewelry, except a torque, accentuates the body that mediates between the whirling arms and the volumetric purity of the shape of the dancing legs; their elasticity and girth are emphasized by jewelry, chains, and festoons. The calm elation of the dancing body and the gyrating vehemence of the arms with all their weapons and gestures leave the face of Śiva immaculate in its divine aloofness.

A small figure resembling Śiva dances behind Naṭeśa's raised leg. It is that of Kārttikeya, Śiva's son, who danced before Śiva's conquest of Tripura. On the right of Śiva's dancing foot, a dwarfish *gaṇa* beating a vertical (*ūrdhva*) drum and Nandin, Śiva's bull, ecstatically gaze up at the dancing god.

PUBLISHED
Stella Kramrisch, *The Art of India* (London, 1954), pl. 124.
S. R. Thakore, *Catalogue of Sculptures in the Archaeological Museum, Gwalior, M.B.* (Gwalior, n.d.), p. 13, no. 21 (text only).
Vienna, Museum für Völkerkunde, Künstlerhaus, *Kunst aus Indien* (July 15–October 2, 1960), p. 110, no. 231, pl. 53.
Cleveland, The Cleveland Museum of Art, *Ancient Sculpture from India* (November 25, 1964–January 3, 1965), no. 92.
Calambur Sivaramamurti, *Naṭarāja in Art, Thought and Literature* (New Delhi, 1974), pp. 309–10, fig. 188.

36 Śiva, Lord of Dancers (Naṭeśa)

Madhya Pradesh
Ninth century
Red sandstone
Height 17" (43.1 cm)
Museum of Fine Arts, Boston. Frederick L. Jack Fund

This small panel shows the total ambience of Śiva taking part in his dance, although the figure of Śiva is presented as if holding its arrested pose. The right arm, thrown as a rod (*daṇḍa*) not across the body but to its side, hinges the figure to the rectangular format of the relief stele, as does the trident held in one of the left

37 Śiva Dancing

Rajasthan
Eleventh century
Sandstone
Height 18¼" (46.4 cm)
The Cleveland Museum of Art. Purchase, James Parmelee Fund

Daring torsions of the body had become a favorite theme of Indian art from the eighth century on: in the rock-cut Laṅkeśvara cave temple of Ellora in the Deccan (eighth century), in the painted ambulatory of the Bṛhadīśvara Temple of Tanjavur (eleventh century), and in this panel from Rajasthan in northern India. The integration of the front and back of the body into one view is made plausible by the sheer verve of the dancer's movement imparted to the disposition of the masses and the sweep of their profiles. The combination of front and back views, effected in art by a torsion in the waist, conveys–along with the suggested movement of the body–the paradox of two moments of time compacted into one. Śiva is the Lord of Dancers, but he is also Time itself (Kāla), and he dances as the god who has overcome Time (Mahākāla).

Carried by an excessive double-*S* curve of the gyrating body, the heavy, globular head of the eight-armed dancer floats in a state of bliss that seems to permeate the entire body. The third eye marks the forehead of the dancer; a snarling lion's head adorns his crown of matted locks (*jaṭānmukuṭa*). Nandin's small shape is condensed below Śiva's raised knee into a pattern of adoring bovine exaltation. The circular moldings of the flanking pilasters add tone to the small panel.

PUBLISHED
"Annual Report for the Year 1958," *Bulletin of The Cleveland Museum of Art*, vol. 46, no. 6 (June 1959), p. 129.
Margaret F. Marcus, "Two Indian Stone Sculptures," *Bulletin of The Cleveland Museum of Art*, vol. 46, no. 7 (September 1959), p. 165.
"Oriental Art Recently Acquired by American Museums," *Archives of the Chinese Art Society of America*, vol. 13 (1959), p. 92, fig. 12.

arms of the god. The bull Nandin and a drumming god are placed at the sides of Śiva's figure.

The inner calm of Śiva's three-eyed face shows the god as the still center of the turbulence of his arms. The serpent king Vāsuki held in his upper hands and bending around toward Śiva's head and the nearby hand offering silent instruction (*cinmudrā*) add to the suspense of the moment of the dance. The conspicuous right hand held in *ardhapatākā* against Śiva's body and the small inverted trident in the main right hand are unusual features.

An architectural device (*gavākṣa*) in low relief in the middle of the base points to the vertical axis of the panel from and toward which the gestures of the dance proceed.

38 Worship of Śiva, Lord of Dance (Naṭeśa) and Music (Vīṇādhara)

Gurjara-Pratīhāra Dynasty
Rajasthan
Ninth century
Yellowish-gray sandstone
Height 17⅛" (43.5 cm)
Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, Berlin (West)

This panel of Naṭeśa, like all scenes from, and images of, Śiva's manifestations carved in stone, was part of a temple as the house and body of the god. It and the other images were integrated on the outer face of the

walls of a temple of Śiva, each in its proper place for worshipful contemplation.

The tripartite relief, originally part of a frieze, shows in the central panel the ten-armed Naṭeśa, dancing in the *lalita*, or "charming," pose (*see* no. 35) while playing the lute (*vīṇā*), accompanied by celestial musicians, a drummer reaching forward as he beats one of his three vertical (*ūrdhva*) drums, and Sarasvatī, the consort of Brahmā and the goddess of speech and learning, also playing the *vīṇā*.

The relief presents Śiva not only as Lord of Dance but also as Lord of Music. Sarasvatī's *vīṇā* parallels the diagonal of Śiva's instrument, and the extended arm of the drummer repeats, in the downward direction, the diagonal. A demonic head, in the upper right corner, emerges above Naṭeśa's uppermost left hand. Naṭeśa's body and his raised main right arm form part of the opposing diagonal that traverses the composition of the central panel of the triptych.

The elation of Śiva's dance is shared by a diminutive figure leaping and dancing in front of Śiva's feet. The arms of the small dancer are raised in jubilation, and their movement is integrated in the curve of the long garland worn by Śiva. The small dancer is Śiva's demon son Andhaka Bhṛṅgi: the demon's head in the upper right corner seems to evoke the demon Andhaka impaled by Śiva and before he became converted, while the leaping figure with arms raised would be that of Bhṛṅgi, the liberated Andhaka (*see* no. 42).

The three panels of the relief are unified in one composition. The tall, flanking figures of the worshipers—the four ever-young sages (*ṛṣis*) Sanaka, Sanandana, Sanātana, and Sanatkumāra, two in front view, the others kneeling and turned toward the image of Śiva—form, compositionally, an arc that ascends from Śiva's dancing feet.

Delicacy of modeling and clarity of composition distinguish this intricate relief from Rajasthan.

PUBLISHED

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1971: Ausgestellte Werke* (Berlin [West], 1971), no. 131, pl. III.

Calambur Sivaramamurti, *Naṭarāja in Art, Thought and Literature* (New Delhi, 1974), p. 323, fig. 200.

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1976: Ausgestellte Werke* (Berlin [West], 1976), p. 45, no. 127.

39 Śiva, Slayer of the Elephant Demon (Gajāsura Saṁhāramūrti)

Chola Dynasty
Northern Tamil Nadu
Ninth century
Granite
Height 28½" (72.4 cm)
The Cleveland Museum of Art. Purchase, John L. Severance Fund

The demon Nīla, the "dark," who assumed the shape of an elephant in order to kill Śiva, was destroyed by Śiva. After he had flayed the elephant, Śiva took up its skin and danced frantically, flinging the skin high before it came to rest upon his shoulders as his upper garment.

In this relief, Śiva/Bhairava's crazed exhilaration makes the god a figure of demoniac exuberance. The god stands on the stretched, right leg; the left, by the body's torsion, is raised in front, knee high. The slender torso shown in front view carries the large head, turned to the left, with its enormous mass of curly locks (*jaṭābhāra*). Eight arms branch forth from the shoulders, their hands triumphantly holding the elephant skin above the god's head. On top, its curved rim encompasses the dancer's figure, while the head of the elephant and its long trunk hang down behind the god's raised leg, providing a jarring sculptural extension and reinforcement of the leg's angular movement. Śiva/Bhairava's tusked face—whirling eyes popping out, the third eye a circular knob—is surrounded by the array of his eight arms; they hold, in addition to the elephant skin, the broken tusk of the elephant, the trident, and other attributes. Their disproportions invigorate the animated composition in which the god's garland, scarf, and belts play a conspicuous part.

Crude and of daring proportion, the sculpture gives form to the demon in Śiva. A *gaṇa*, fitted at the bottom in a corner of the relief, beats the drum (*mṛdaṅga*) to Bhairava's dance. (The relief is damaged on the opposite side.)

PUBLISHED

"Year in Review, 1962," *Bulletin of The Cleveland Museum of Art*, vol. 49, no. 9 (November 1962), pp. 221, 225, no. 80.

"Oriental Art Recently Acquired by American Museums," *Archives of the Chinese Art Society of America*, vol. 17 (1963), p. 46, fig. 13.

Cleveland, The Cleveland Museum of Art, *Handbook, 1966* (Cleveland, 1966), p. 235, repro.

Cleveland, The Cleveland Museum of Art, *Handbook, 1978* (Cleveland, 1978), p. 298, repro.

40 Śiva, Destroyer of the Three Cities of the Demons (Tripurāntakamūrti)

Early Western Chāḷukya Dynasty
Pattadakal, Karnataka
Mid-eighth century
Red sandstone
Height 59" (149.8 cm)
Archaeological Survey of India, Mid-Southern Circle, Bangalore, Karnataka

The cosmic event of Śiva's destruction of Tripura, the triple city of the demons, is dramatically represented at the moment when Śiva is about to let fly the one arrow that will pierce at one time the three cities that the demons had built in the triple universe—on the earth, in the air, and in the sky.[1] In this relief from the Virūpākṣa Temple in Pattadakal, the three cities, as the myth recounts, have come together. They are shown in the upper right corner as a diminutive triple "building" full of demons. Eight-armed Śiva in the *ālīḍha* posture of an archer—the right knee advanced, the left retracted—on his chariot, the cosmos, holds his bow Pināka in the hand of his outstretched left arm. The upper left arm wields a shield perspectively foreshortened; the lowermost left arm holds the bowstring. While the main right hand lets fly the arrow, two other right hands hold sword and club, and the lowermost grants freedom from fear. Brahmā, in low relief at the helm of the chariot, is the charioteer; the four Veda horses draw the chariot across space. The figure of Pārvatī, accommodated on the rear of the chariot behind Śiva's bent right knee, expresses both fear and confidence.

Śiva's enormously powerful body radiates heroic energy. His entire figure pulls away from the target toward which his arrow points. A bulbous *jaṭāmukuṭa* with the moon's crescent attached reinforces the backward pull of Śiva's head with its long, intent, and ferocious face. No other relief representation endows Śiva the destroyer of Tripura with as much warrior power. The sacred thread, a necklace, serpent armlets, bracelets, and multiple hip belts augment the ponderousness of the god's heroic physique. The slant of the arrow- and bow-holding arms in one direction, the pull of Śiva's body in the opposite, the whirl of the full complement of arms as they issue from the shoulders—all are gathered in by the curve of the bow. The dynamism of the composition hinges on the correspondence between the shield at top and the wheel of the chariot at bottom. The relief is almost contemporary with the Tripurāntaka relief on the Kailāsa Temple in Ellora.[2]

1. Compare the different versions and meanings of the myth in Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 405–21.
2. Heinrich Zimmer, *The Art of Indian Asia*, ed. Joseph Campbell (New York, 1955), vol. 2, pl. 226; Kramrisch, *The Presence of Śiva*, pl. 30.

PUBLISHED

S. R. Rao, "Recent Discoveries in Aihole and Pattadakal," in *Śrikaṇṭhikā (Dr. S. Śrīkaṇṭhā Sastri Felicitation Volume)* (Mysore, 1973), p. 28, pl. IV–3.

M. S. Nagaraja Rao, *Progress of Archaeology in Karnataka (1956–1972)* (Mysore, 1978), p. 31, pl. XIVb.

41 Śiva, Vanquisher of Death (Kālārimūrti)

Early Western Chāḷukya Dynasty
Pattadakal, Karnataka
Mid-eighth century
Red sandstone
Height 50¾" (129 cm)
Archaeological Survey of India, Mid-Southern Circle, Bangalore, Karnataka

Death's defeat by Śiva is celebrated in a touching legend and given powerful form in this relief from the Virūpākṣa Temple in Pattadakal. The legend tells of a sonless sage (*ṛṣi*) to whom Lord Śiva, in answer to his prayer, offered the choice of either a large number of useless sons or an only son, a singularly gifted child who would, however, be doomed to die at the age of sixteen. The sage asked for the gift of one remarkable son, and Mārkaṇḍeya was born and fulfilled every expectation. When the boy learned of his fate, he went on a pilgrimage; as Mārkaṇḍeya worshiped a *liṅga* enshrined in a particular temple, Death (Kāla, or Time, here identical with Yama, or Death) approached and was about to bind him with his noose, when Śiva, in anger, burst out of the *liṅga* and kicked Death, almost destroying him. Death, chastened, went away and Śiva blessed Mārkaṇḍeya to remain forever a youth of sixteen years.[1]

In the *Dakṣiṇāmūrti Upaniṣad*, the figure of Śiva was understood to represent *paramātman*, the supreme being; the figure of Mārkaṇḍeya was considered to represent *viveka*, "proper discernment," and that of Kāla was seen as *moha*, "delusion."[2]

The relief from the Virūpākṣa Temple shows Śiva stabbing Kāla with his trident while kicking him with his left foot. Śiva, supported by his pillarlike right leg, standing on a platform and overlapping an only knee-high *liṅga*, lunges forward toward Kāla. Śiva's body and face, soaring above his demon-faced victim, do not confront Kāla, who has been forced to his knees. The mighty diagonal of Śiva's body, crossed by the stabbing trident, is repeated by that of felled Kāla's shape. Śiva's face shows fierceness and compassion alike: it is an act of grace that the god performs. Mārkaṇḍeya is shown in low relief as a small, bearded(!) *ṛṣi* figure in his distress, touching the *liṅga* as the god manifests. This moment of the legend is treated as an inset in the overwhelming theme of Śiva's victory over Death. The dramatic strength of the relief is heightened by the disproportions, turnings, and torsions of the bodies of Śiva and Kāla.

A comparison of this relief with the near-contemporary representation of the same scene in the Daśāvatāra cave temple in Ellora[3] shows the difference of style in the schools of sculpture in the north and south Deccan.

1. *See* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 156–64.
2. *Dakṣiṇāmūrti Upaniṣad*, 29, in *The Śaiva Upaniṣads*, ed. A. Mahadeva Sastri (Adyar, 1950).
3. *See* Gopinatha Rao, *Elements of Hindu Iconography*, vol. 2, pt. 1, pl. XXXIV.

PUBLISHED

S. R. Rao, "Recent Discoveries in Aihole and Pattadakal," in *Śrīkaṇṭhikā (Dr. S. Śrikaṇṭhā Sastri Felicitation Volume)* (Mysore, 1973), p. 28, pl. IV–2.

M. S. Nagaraja Rao, *Progress of Archaeology in Karnataka (1956–1972)* (Mysore, 1978), p. 31, pl. XIVa.

42 Śiva Spearing the Demon Andhaka (Andhakāsuravadhamūrti)

Madhya Pradesh
Eighth century
Sandstone
Height 16" (40.6 cm)
Nasli and Alice Heeramaneck Collection, New York

Andhaka ("Blind") was the son of Śiva and Pārvatī. Blind physically and spiritually, he was a demoniac creature born from Śiva's hot anger at Pārvatī's insouciance—when she playfully covered Śiva's eyes with her hands and the world was in darkness—and from the sweat of Pārvatī's hands; he was given up for adoption by Śiva to Gold Eye, king of all demons. Andhaka, unaware of his origin, became a powerful demon king who got everything he desired. He vowed, however, that he be destroyed should he ever desire the most excellent of all women: unaware, he had formulated his death wish, for he was to covet Pārvatī, "the most excellent of all women." Andhaka, with his army of demons, set out to win Pārvatī. Śiva defeated the blind demon king—his son—and pierced his heart with his trident.[1] In a bowl, Śiva caught the blood dripping from Andhaka's wound, while, from the drops that fell to the ground, new Andhakas arose. To stop the blood from falling on the earth, Śiva created, out of the flame that issued from his mouth, the *śakti* Yōgēśvarī, and the other gods sent their own *śaktis* to assist her.[2]

In this miniature relief, Śiva accepts the impaled Andhaka's submission and adoration after having transfixed him on his trident for a thousand years. Andhaka's body had withered to a skeleton, but on his conversion, Śiva restored the tortured body and gave celestial status to his devotee Andhaka, who became Bhṛṅgi, a *gaṇa*, Pārvatī's son.[3] The sequence of Andhaka pierced aloft on the trident, then reduced to a skeleton, and finally worshiping Śiva and being restored in body, is telescoped in the relief. The drops of blood having fallen from Andhaka's wound and given rise to new Andhakas fill the lower right corner, while Andhaka's body restored—impaled on the trident, horizontally, as if flying—worships Śiva. The god, wearing a serpent necklace and a garland of skulls, has put his raised foot on the welter of armed demons arisen from Andhaka's blood. The composition follows that of the rock-cut relief of the same scene carved on the north side of the Kailāsa Temple in Ellora.[4]

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 374–83, based on the story in the *Śiva Purāṇa* and the *Vāmana Purāṇa*. Another myth accounts differently for the skeleton figure of a *ṛṣi* called Bhṛṅgi; *see* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 322–23.
2. Gopinatha Rao, *Elements of Hindu Iconography* (1914; reprint, New York, 1968), vol. 1, pt. 2, p. 380.
3. Whereas the myth tells of Andhaka's devastated body having been restored, in the sculptures the *gaṇa* Bhṛṅgi is extremely emaciated, a skeletal shape (*see* nos. 38, 43).
4. Heinrich Zimmer, *The Art of Indian Asia*, ed. Joseph Campbell (New York, 1955), vol. 2, pl. 217.

43 Head of Andhaka/Bhṛṅgi
(Fragment of an Image of Andhaka/Bhṛṅgi)

Gurjara-Pratīhāra Dynasty
Rajasthan
c. eleventh century
Beige sandstone
Height 6¾" (17.1 cm)
Williams College Museum of Art, Williamstown, Massachusetts

Bhṛṅgi is represented in some sculptures as tortured, impaled on Śiva's trident (no. 42), whereas in his skeletal shape, Bhṛṅgi is also shown dancing in reliefs depicting the "holy family"—Śiva and Pārvatī enthroned, and their "sons" Gaṇeśa, Kārttikeya, Vīraka, and Bhṛṅgi—and in other representations where his diminutive figure, vigorously dancing, accompanies Śiva's dance (*see* no. 38). Śiva had danced ecstatically after his victory over the army of Andhaka, the demon king—who by an inner conversion became Śiva's devotee, whom he called Bhṛṅgi—and was joined by his *gaṇas*.

This agonized, emaciated head was part of a figure of Andhaka's tortured body impaled on Śiva's trident. The cry from the wide-open, distorted mouth, the pain in Andhaka/Bhṛṅgi's sightless eyes, come to a peak in the protruding cheekbones that stab into the heart of any devotee contemplating the image of Śiva defeating the demon king Andhaka. The smoothness of the parched skin stretched over the skull, the few wrinkles drawn by torture preceding (an averted) death, are intensified by their contrast with the deep grooves of strain carved in the pattern of the imaginary anatomy of the sinewy neck.

Skeletal sculptural fantasies were part of the imagery of Buddhism in the art of Gandhāra on the northwestern frontier of India during the early centuries of the present era. They depicted Gautama after his exercise of extreme asceticism, before his "awakening" and his becoming the Buddha. "Naturalism"—exaggerated beyond nature—as shown there underlies the skeletal images of Cāmuṇḍā (*see* no. 80) and Atiriktāṅga Bhairava (*see* no. 29), grinning, triumphant, or terror-stricken figures of decay and death. None of these sculptured images, however, gives form to the anguished cry of dying.

44 Śiva Showing His Grace to Rāvaṇa (Rāvaṇānugrahamūrti)

Gurjara-Pratīhāra Dynasty
Abaneri, Rajasthan
Ninth century
Sandstone
Height 25½" (64.8 cm)
Government Central Museum, Government of Rajasthan, Jaipur

Between two richly carved pilasters is represented the story of Śiva's defeat of Rāvaṇa, the ten-headed demon king of Laṅka, and of the grace (*anugraha*) Lord Śiva showed to Rāvaṇa. The myth tells of the time Rāvaṇa's airborne chariot stopped in midair on his return from a victory over his half-brother Kubera, the king of *yakṣas* and friend of Śiva, who resided on Mount Kailāsa, close to Śiva's Himalayan abode. Unable to continue his journey, Rāvaṇa learned that Śiva, who was sporting with Pārvatī on the mountain, had forbidden entry to all and everyone. Rāvaṇa, angered, threw his arms around Mount Kailāsa in order to uproot the mountain and carry it with him to Laṅka. The mountain shook. Pārvatī, frightened, clung to Śiva, who calmly, with a touch of his great toe, fixed the mountain and pinned Rāvaṇa underneath it. For a thousand years Rāvaṇa propitiated and praised Lord Śiva who, at Rāvaṇa's request, presented him with a sword.[1] The myth extols Śiva's effortless power and forgiving grace.

This panel shows in its upper half Śiva enthroned, reassuring frightened Pārvatī, as the toe of his right foot touches the mountain crags. In the lower half, Rāvaṇa, squatting in the cave below the crags, rests his ten heads on his hand, which holds the sword that Śiva gave him. The entire relief teems with gracile whimsy. Powerful, wide-eyed Śiva lets Pārvatī find comfort on his lap, her slight and seductive shape huddled in operatic anguish against the Great God. Rows of tumbling boulders separate the divine couple from ten-headed Rāvaṇa, whose chastened, tired limbs and flabby body contrast with the sprightly scene above. With virtuoso sculptural facility, the depth of the relief takes part in the action of the figures. The bodies of Śiva and Pārvatī obliquely occupy its space. Pārvatī's shapely legs quiver in its chiaroscuro. Below them, a diminutive figure of Jayā, her lady-in-waiting, is wedged between Śiva's knee and the framing pilaster. Above, ornamental foliage, as large in proportion as Jayā's figure is small, links the scene on Mount Kailāsa with the framing pilasters. There, vase and plant motifs keep pace with and "underline" the organization of the figurative panels. The pilasters are topped by architecturally squared monster masks that intensify the commotion on top of Mount Kailāsa.

1. *Rāmāyaṇa* of Vālmīki, 7.16.7–31, ed. Umakant Premanand Shah (Baroda, 1975). *See also* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 217–18.

PUBLISHED

R. C. Agrawala, "Rāvaṇa Uplifting the Kailāsa: An Unpublished Stone Relief from Rajasthan," *Bhāratīya Vidyā*, vol. 16, nos. 3, 4 (1956), pp. 53–54, repro.

H. Bisham Pal, *The Temples of Rajasthan* (Jaipur, 1969), pl. 120.

Brijendra Nath Sharma, "Rāvaṇa Lifting Mount Kailāsa in Indian Art," *East and West*, n.s., vol. 23, nos. 3–4 (September–December 1973), fig. 5.

ŚIVA'S COOPERATING ANTAGONISTS

45 Brahmā/Śiva

Chola Dynasty
Tamil Nadu
Tenth century
Granite
Height 64" (162.6 cm)
Albright-Knox Art Gallery, Buffalo. Gift of Mrs. George A. Forman

Nothing but the third eye placed vertically in the middle of the forehead of each of its four faces distinguishes this image from that of Brahmā the Creator.[1] The iconographical conversion of Brahmā into Śiva can be accounted for: Śiva is Brahmā's son, born from the Creator's mind and charged by his father the Creator to continue his work of creation, that is, to create mortals. Rudra/Śiva refused to cooperate, for he was an ascetic, averse to procreation. He stood still like a pillar (*sthāṇu*), though he was the fire of life itself, and its invisible flame burned upward in the pillar. *Sthāṇu* and the *liṅga* are interchangeable symbols of Śiva (*see* Introduction). Though Śiva did not create mortals, he is the principle of life itself, its breath and fire. His is not the creation of the mortal frame of beings, although he animates, sustains, and destroys them.

Historically, Brahmā ceded his role to Śiva. Compared with the innumerable temples of Śiva, there are but very few temples dedicated to Brahmā today, although his image continues to have its place on temples not his own. On one of the few extant Brahmā temples, one of the images shows Brahmā having Nandin, Śiva's bull, as his conveyance (*vāhana*).[2]

1. *See* the nearly identical image of Brahmā in the Worcester Art Museum ("Oriental Art Recently Acquired by American Museums, 1964," *Archives of the Chinese Art Society of America*, vol. 19 [1965], p. 88, fig. 44) and another Brahmā image in Boston (*Bulletin of the Museum of Fine Arts, Boston*, vol. 40, no. 239 [June 1942], pp. 40–41, cover; and Calambur Sivaramamurti, *The Art of India* [New York, 1977], p. 396, fig. 564).
2. On the west side of the temple at Kheḍ Brahmā (*see* Jitendra Nath Banerjea, *The Development of Hindu Iconography*, 3rd ed. [New Delhi, 1974], p. 514).

PUBLISHED

Ordhendra C. Gangoly, "Some Images of Brahmâ of the Chola Period," *Rupam*, nos. 35–36 (July–October 1928), pp. 29–30, fig. A.

Alvan C. Eastman, "A Brahma Image of the X–XI Century," *Bulletin of The Detroit Institute of Arts of the City of Detroit*, vol. 10, no. 3 (December 1928), pp. 34–36, cover.

The Buffalo Fine Arts Academy Notes, vol. 21, no. 1 (May 1930), p. 4, repro.

The Buffalo Fine Arts Academy Notes, vol. 22, no. 1 (September 1931), p. 40, repro.

Buffalo, The Buffalo Fine Arts Academy, Albright Art Gallery, *Catalogue of the Paintings and Sculpture in the Permanent Collection*, ed. Andrew C. Ritchie (Buffalo, 1949), p. 154, no. 75.

Aschwin Lippe, "Divine Images in Stone and Bronze," *Metropolitan Museum Journal*, vol. 4 (1971), p. 38, figs. 10, 11.

46 Kāma, God of Love

Eastern Gaṅgā Dynasty
Bhuvaneshvar, Orissa
Eleventh century
Beige sandstone
Height 36½" (92.7 cm)
Seattle Art Museum. Purchased with funds from the Alma Blake Bequest and General Acquisition Funds

In the indistinguishable darkness of the primeval flood, the "life potential" came to be by its own effort (*tapas*). In it, desire (*kāma*) arose, the first seed of mind.[1] The *Atharva Veda* extols Kāma (Desire), who was born first, Kāma, greater than the gods.[2] Later tradition knows Kāmadeva, God Kāma, to be self-existent, or born from the heart of Brahmā. Kāma was born an archer: his bow is made of sugarcane; with his five arrows he hits all the senses. Kāma is exceedingly handsome; the look of his flirtatious eyes intoxicates. His wife is Rati (Lust); or, he is said to have four wives.[3]

Brahmā created Kāma for the seduction of Śiva so that the ascetic god should succumb to Pārvatī. Śiva was absorbed in meditation when Kāma, with his arrows, drew near him. The fire of Śiva's asceticism shot forth from the Great God's third eye and burned Kāma to ashes. Later, Śiva relented; he let the now bodiless god dwell in the heart of all beings.

This sculpture from Bhuvaneshvar was part of a temple wall, not housed in a niche. Its position was similar to that of the *surasundarīs*, the "beautiful women of the gods," temptresses who drew the devotee toward the deity enshrined in the temple (*see* no. 72).

A long-stemmed lotus flower, its foliage scrolls massed in excited curlicues of high relief and dark shade, forms the base that supports the long-limbed Kāma and two of his wives, or his wife Rati and his daughter Tṛṣṇā (Thirst). Squatting at his feet, they writhe in ecstatic patterns of passion toward Kāma's outstretched arm and bow. With a comprehensive torsion from his left foot to his right shoulder, raised arm, and lowered head, and with a knowing smile, the god rises above them, carrying waves of erotic torment to the top of the tree, whose flowers—like the earrings and fluttering scarves of the god—are diverse exclamatory marks. His languid hand touches the coronet on his head. The bow in his left hand is small, his body itself being the bow whence fly the arrows. The relief, a twisting column of erotic desire, is an embodiment of the erotic sentiment (*śṛṅgārarasa*) unrivaled by any of the images of erotic and sexual encounter (*miithuna* and *maithuna*) that abound on the walls of temples.

1. *Ṛg Veda Saṃhitā*, 10.129.3–4, ed. F. Max Müller (London, 1874).
2. *Atharva Veda Saṃhitā*, 9.2.19, ed. R. Roth and W. D. Whitney (Berlin, 1856).
3. *Viṣṇudharmottara Purāṇa*, Third Khaṇḍa, 3.73.22, ed. Priyabala Shah (Baroda, 1958).

PUBLISHED
"Art of Asia Acquired by North American Museums, 1974–1975," *Archives of Asian Art*, vol. 29 (1975–76), p. 116, fig. 53.

ŚIVA WITH PĀRVATĪ

47 Śiva and Pārvatī Standing

Kashmir
Eleventh century
Gray schist
Height 21½" (54.6 cm)
Pan-Asian Collection

Śiva and Pārvatī are shown isocephalic, standing side by side, each in his own right, weight, and gigantism, oblivious, as much as reminiscent, of images of Heracles on the one hand and of Tyche on the other. Śiva's nimbus somewhat overlaps that of the goddess. Otherwise, their figures, slightly flexed in opposite directions, barely touch, although they form one (perforated) stele. The lower part is filled by Nandin, whose diminutive bull's head, squeezed between Śiva and the edge of the stele, peeps out from behind him. Its hind legs, in low relief, are accommodated between Śiva and Pārvatī's feet. On the plinth of the stele sit their "offspring," the elephant-headed Gaṇeśa on the front left edge, the beauteous young Skanda, holding his lance, on the right. The gods are crowned, bejeweled, garlanded, and clad in Indian or foreign fashion—Pārvatī has a tight-fitting tunic (*kurta*), allowing for a square décolletage, and a long skirt spreading over her feet. Śiva wears a *dhoti* and a leopard skin around his loins. His erect penis (*ūrdhvaliṅga*) protrudes from under his loincloth. The garments, whether Indian or Central Asian, are treated according to Indian tradition as diaphanous and cling to the body.

Śiva holds a water vessel, citron (*mātuliṅga*), and trident, the latter showing him to be the lord of every triad in the cosmos beginning with that of the *guṇas*, the constituents of the cosmic fabric, the triad of time: the past, present, and future, the triple world of earth, space, and sky. The flask holds the water of life, for Śiva is the Healer; the *mātuliṅga* contains the seeds of the universe. Śiva and Pārvatī's main right hands are raised in the gesture assuring freedom from fear (*abhayamudrā*). In images from Kashmir, the palm is paradoxically turned inward as if beckoning, while in all other Indian sculpture, the palm raised in *abhayamudrā* faces the devotee. In her left hand, Pārvatī holds a mirror; its unusual shape may be reminiscent of a cornucopia.

Three of Śiva's heads are shown—the central, in full front view, in very high relief; the lateral heads smaller, in three-quarter front view, the one on his right, male and irate, that on his left, female and calm. The triune heads of the god show Mahādeva, the Great God, as Existence (Tatpuruṣa), in the center; Aghora/Bhairava in his destructive fury, on his right; and Vāmadeva/Umā, the eternal feminine that dwells in Śiva, on his left (*see* nos. 6, 7). The three heads stand for a total of five heads: the fourth is not shown in the relief (though in other images of the same subject it is carved on the back of the nimbus), while the fifth head—belonging to transcendency—is invisible.

PUBLISHED
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), pp. 54–55, no. 28.

48 Śiva and Pārvatī Embracing

Maitraka Dynasty
Kapuri, Gujarat
Late sixth–early seventh century
Sandstone
Height 30½" (77.5 cm)
Museum and Picture Gallery, Baroda, Gujarat

The married love of Śiva and Pārvatī was beset by more than human problems. Śiva, the Great God, Lord of Yoga, was an ascetic. But, attracted by her asceticism and succumbing to her superlative beauty, Śiva had married Pārvatī, Daughter of the Mountain. In his superhuman body, Śiva remained an ascetic even when making love for a thousand years to Pārvatī, the Great Goddess. She became a dissatisfied wife (*see* Introduction) and her curse caused the gods to remain childless. Śiva staged the divine play (*līlā*) of his marriage for the sake of his human devotees, who following its course would ponder their own condition and be drawn nearer to their lord.

Images of Śiva and Pārvatī embracing (*āliṅgana*) abound from the beginning of the present era. This sculpture—though now damaged and headless—brings the bodies of god and goddess together in curves of the most tender love. Śiva's body sways toward Pārvatī, whose shape enfolds him. Garments and jewelry have become confessions of love, while Śiva's hand cups

Pārvatī's breast. Nandin the bull's heavy head and the object of his interest stay the rhythms of the lovers' bodies. The slant of their legs is particularly characteristic of western Indian sculptures. On the back of the unengaged hand resting on his hip, Śiva wears a lotus-shaped ornament.

PUBLISHED

Herman Goetz, "Indian Art in the Baroda Museum," *Roopa-Lekhā*, vol. 20, no. 2 (1948–49), repro. opp. p. 95.

Herman Goetz, *Handbook of the Collections, Bulletin of the Museum and Picture Gallery, Baroda*, vol. 8, pt. 1 (1950–52), pl. VIII.

Umakant Premanand Shah, *Sculptures from Śāmalājī and Roḍā (North Gujarat) in the Baroda Museum* (Baroda, 1960), p. 85, fig. 60a.

Umā-Maheśvara (nos. 49–53)

An image of Umā-Maheśvara is an image of Maheśvara, the Great Lord, seated in his togetherness with the Great Goddess as Umā/Pārvatī, his wife, and embracing her. Lord Śiva, the Lord of Yoga, married Pārvatī—much against his will—for the sake of his devotees.

The Great Goddess is essentially part of Śiva. She is the other half of Śiva Ardhanārīśvara, the Lord Whose Half Is Woman (nos. 17, 18). The divine androgyne, by the command of Brahmā the Creator, whose mind-born son Śiva is, split himself while remaining himself, and his hypostasis, Umā, was born to become his wife.

As Umā-Maheśvara, their image shows Umā as part of Śiva's ambience, though not of his body. The togetherness of god and goddess is full of meaning on more than one level: Umā-Maheśvara may be seen as wedded divine lovers, exalted in their embrace; they may be realized in their togetherness as Puruṣa and Prakṛti, Spirit and Matter, Essence and Substance—while each level implies the other, linked by a living myth. Their coincidence subsists in the work of art. Each age and school of art and each sculptor realized Umā-Maheśvara in a separate way, channeled by the iconographic guidance of the manuals on image making. The image of Umā-Maheśvara is an ontological symbol, although some take it to show that "living with one's wife happily in this world as does . . . Śiva . . . with his consort Pārvatī in heaven, is also considered . . . *mōkshā* [*mokṣa;* release]."[1]

1. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, p. 28. Within Śaivism, this sensually materialistic view is associated with the sect of the Kāpālikas.

49 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Markandi, Chanda District, Maharashtra(?)
Sixth–seventh century
Buff sandstone
Height 38" (96.5 cm)
Los Angeles County Museum of Art. From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase

Stern and straight, the Great Lord (Maheśvara) and Umā/Pārvatī, his wife, confront the devotee. The gods are enthroned on a seat above a high pedestal. Iconographically, Śiva's posture is one of ease (*lalitāsana*), his left leg folded on the seat, the right leg pendant and supported by a lotus flower. Śiva's erect bearing and commanding physique show him in his majesty rather than in his grace. Pārvatī is seated on the god's left leg, her legs pendant (*pralambapādāsana*) and each resting on a lotus flower. Each figure has a nimbus (*śiraścakra*), separated by Śiva's trident raised in his upper left hand. His upper right hand upholds the spreading hood of a serpent coiled around his arm. His lower left arm stretched out behind Umā places his hand on her shoulder. The main right arm of Śiva and that of Pārvatī, each holding a fruit, rest on the right legs. In her left hand, Pārvatī holds a lotus(?).

The hieratic ponderousness of the figures is underscored by the smaller shapes forming a frieze of the pedestal, most conspicuous being Nandin's head on the left, its bovine shape turned up in rapt adoration of his lord. Among the other members of the "holy family," Bhṛṅgi's emaciated figure stands out. Here, as in the main, upper part of the stele, compact volumetric shapes are abruptly coordinated, lacking most of the melodious flow and plasticity of Indian sculpture. Allowing for stylistic changes within a regional school, this image appears as an early—and unique—representative of a style peculiar to the sculpture of the temples in Markandi in Maharashtra.[1]

1. Shantaram Bhalchandra Deo, *Mārkaṇḍī Temples* (Nagpur, 1973), pls. XII, 2; XVIII, 3; for frontal views *see* Archaeological Survey of India unpublished photographs nos. 1048/59 and 1070/59. Although about five centuries lie between the stele of Umā-Maheśvara and the sculptures of the Markaṇḍa Ṛṣi Temple in Markandi, the persistence of stylistic features of one regional school over the centuries is paralleled in Orissa by many sculptures ranging from the seventh to the thirteenth century. The late Markandi temples are witnesses of a regional style of which this image of Umā-Maheśvara is the only early—and outstanding—representative.

PUBLISHED

"Recent Acquisitions, Fall 1969–Spring 1973," *Los Angeles County Museum of Art Bulletin*, vol. 19, no. 2 (1973), p. 50, fig. 44.

"Art of Asia Recently Acquired by American Museums, 1972," *Archives of Asian Art*, vol. 27 (1973–74), p. 99, fig. 22.

Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 51, pl. XII.

50 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Uttar Pradesh
Seventh century
Beige sandstone
Height 18" (45.7 cm)
National Gallery of Canada, Ottawa. Gift of Max Tanenbaum

In this fragmentary sculpture of Umā-Maheśvara, cut off from its base, the goddess seated on the left thigh of her lord is embraced by his left arm. The god's wide, extended leg provides for her comfort as she calmly allows her right arm to rest on his shoulder, while her hands, touching, the left in *kaṭakamukha*, the right in *sūcīhasta*, convey her sweet terror in the god's embrace.

Śiva's main right arm, offering his grace in the open palm of his hand (*varadamudrā*), rests on his right knee; the raised second right hand holds a rosary (*akṣamālā*). The god is seated at ease (*sukhāsana*), his lower left hand clasping his left leg(?), his upper left arm around the goddess, seated with legs pendant (*pralambapādāsana*). Shy and contented, her chubby face consents to the god's caress. Sculpturally, her mode of being seated accounts for the width of Śiva's lap; distended horizontally, it provides a bench above which rise the bodies of both gods, touching at shoulder height where again they are conjoined in their calm, horizontal extensiveness. Śiva looks straight ahead, a blissfully amused smile curling his full lips. God and goddess have their hair gathered in large, flattened chignons; each wears a single circular earring, the god's twice the size of that of the goddess. His right ear has a flower in its lobe, whereas the distended left earlobe of the goddess is without ornament in its lower part.

The jewelry worn by the god is heavier than that of the goddess and the folds of his loincloth are indicated by ripples, but neither garment nor jewelry obscures the erect penis (*ūrdhvaliṅga*) of the ascetic god, this particular mark of Śiva being carved on top of the double chain of his belt. The tension implicit in Śiva the Ascetic in his togetherness with Umā resolves itself in the sedate luxuriance of the sculpture and in Śiva's quizzical smile.

PUBLISHED
Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 47.

51 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Ṭhākurī Dynasty
Nepal
Tenth century
Gray limestone
Height 29½" (75 cm)
The Denver Art Museum. Gift of Harold P. and Jane F. Ullman

Sumptuously enthroned amid mountains and retinue, Śiva in his togetherness with Umā allows the goddess to nestle against his powerful body, his mild, passive mien aware that his upper right hand is raised holding a rosary while his lower left embraces the goddess and rests on her shoulder. The Great God, the Lord of Yoga, who in his divine play (*līlā*) took upon himself the married state, is shown here playing his ambivalent role with royal ease. A flaming nimbus (*śiraścakra*) encompasses his head. "Rocks" vault upward above it, like serpents or fountain jets, carrying flowers and diminutive celestials of flowerlike grace to the peak of Śiva's mountain residence Kailāsa, of which the entire stele is an image. Following its curving sides, four-armed guardians (*pratīhāras*) emerge on the right and the left above a bench of rocky blocks. These two angelic figures conspicuously display the trident and rosary as well as the flask and other attributes of Śiva. Next to Śiva emerges Nandin's shape; below it, a diminutive Kumāra/Kārttikeya extends his hand to his peacock mount. Next to Pārvatī, her companions and ladies-in-waiting Jayā and Vijayā disport themselves, carrying a fly whisk and a long-handled umbrella, whose top is crowded out of the relief by Śiva's mighty trident. In a gesture of trusting intimacy, Pārvatī rests her arms on Śiva's thigh and on her own. *Gaṇas* are in attendance near the cushioned throne, and one of Pārvatī's attendants joyfully massages the pendant foot of the goddess. A leopard skin, its somnolent face grinning, spreads over the rocks beneath the ornate cushion of the Great God. Fluttering folds of garments rippling over cush-

ion, leopard skin, and rocks leave bare the lissome bodies of Umā-Maheśvara. Below the throne are Śiva and Pārvatī's "children": Vīraka at left; then Kārttikeya, who, shown above in the relief next to Śiva as Kumāra, "the boy," appears here twice, six-headed on the left of the elephant-headed Gaṇeśa; Nandīśvara on the right, holding the trident; and Bhṛṅgi—his skeletal shape looking up in passionate devotion. The cavelike recess reserved for their figures indicates that they are seated in front of the throne, and like the two Great Gods, they face the devotee.

Rock boulders transformed into cubes and other stereometric units had for a thousand years been integral to the rendering in Indian art of the Himalayan "landscape" in which the gods manifest.[1] In this Himalayan idyll, synoptic, "cubistic" rocks alternate in a dense context with the sleek sinuosities of the organic shapes in which deity is presented. The "iconostasis" of this scene is to some extent a Nepali re-creation of a sculptural theme conceived on the grandest scale in the eighth-century rock-cut composition in Ellora showing Rāvaṇa shaking Kailāsa.[2] In that stupendous work, Pārvatī's long-limbed, tremulous shape enthroned next to Śiva, seeking refuge with her lord, leans toward his upright, unruffled figure. Pārvatī's posture, her body leaning against Śiva—expressive in Ellora of her emotion at the moment of cosmic crisis—was, however, typical for stone reliefs of Umā-Maheśvara in Nepal, preserved from the sixth century.[3] This posture, though it has a long tradition in Indian scenes of dalliance,[4] did not, with the exception of the magnificent Rāvaṇa composition in Ellora, find acceptance in Indian images of Umā-Maheśvara.

1. *See* Stella Kramrisch, *The Art of India* (London, 1954), pl. 21; and Kramrisch, *A Survey of Painting in the Deccan* (London, 1937), pp. 7–8, 45, 55, 56, repro. opp. p. 64.
2. *See* Heinrich Zimmer, *The Art of Indian Asia*, ed. Joseph Campbell (New York, 1955), vol. 2, pl. 211; and Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 467–68, pl. 32.
3. *See* Pratapaditya Pal, *The Arts of Nepal* (Leiden, 1974), pt. 1, *Sculpture*, figs. 9, 51, 130–34.
4. *See ibid.*, p. 94, fig. 139.

PUBLISHED

Pratapaditya Pal, *The Arts of Nepal* (Leiden, 1974), pt. 1, *Sculpture*, fig. 134.

Denver, Denver Art Museum, *South Asian Sculpture: The Harold P. and Jane F. Ullman Collection* (January 11–February 23, 1975), no. 49.

52 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Late Western Chāḷukya Dynasty
Balligrama (modern Belgavi), Karnataka
Twelfth century
Gray chloritic schist
Height 55½" (141 cm)
Government Museum, Shimoga, Karnataka

The divine couple is enlaced in loving embrace, Pārvatī's right arm around Śiva's shoulders, his lower left arm encompassing her neck, the delicate fingers of the hand caressing her arm. The other left hand of the god, high above Pārvatī's head, shakes a large rattle drum (*ḍamaru*). The god's right hand, in the position of assuring freedom from fear, holds a rosary. Profuse ornaments and garments overlie the figures, that of Pārvatī being a hyperbolic epitome of femininity.

Śiva's pendant leg is supported by a small figure of Nandin, who shares the expanse of the pedestal with dancing Gaṇeśa, dancing Bhṛṅgi, a scroll, an iguana, and Skanda. The intricate lotus scroll functions as support for Pārvatī's pendant left leg in its artfully maintained poise, her right leg folded on Śiva's lap. Her figure, carved almost fully in the round, is thrown into boldest relief, the back slab of the stele, but for its rim, cut away on either side of her body. Correspondingly, perforated areas are distributed throughout the stele (the left half of which is now lost); the voids, arranged in loops along its broad rim, accentuate the lively flections of the gods' superbly modeled bodies and alleviate their sumptuous ornaments.

This image shows a master sculptor's homage to Śiva and Pārvatī in the execution of the sacred theme given to him by tradition and its rules of iconography and iconometry. While applying them, his concern was the relation of the two divinities, which he conveyed by the spacing of the figures, their tactile presence, and the expression of their long full faces. The entire stele with its figures, base, and back slab takes the form of the sculptor's realization of Śiva as Umā-Maheśvara. From the ground of the relief with its flat, ascending, perforated loops, cascades of movement surge to the front, along with the bodies and limbs of god and goddess. The intricacy of detail is part of their powerful modeling. It culminates in the tilt of Śiva's head, in the watchful tenderness of his facial expression—directed toward the impassive face of Pārvatī—surmounted by the god's crown of intricate, meticulously interwoven strands of hair (*jaṭāmukuṭa*) spiraling centrifugally above a fillet of staring skulls and eclipsing the curly hairdo of the goddess.

PUBLISHED

Annual Report of the Mysore Archaeological Department for the Year 1941 (Mysore, 1942), pl. 1.

Gazetteer of India, *Karnataka State Gazetteer, Shimoga District* (Bangalore, 1975), p. 632, repro.

53 Siva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Hoysaḷa Dynasty
Halebid region, Karnataka
Thirteenth century
Chloritic schist
Height 39" (99.1 cm)
Pan-Asian Collection

In the spiked froth of the form of late Hoysaḷa sculpture, the figures of Umā-Maheśvara reside in a mode unique in Indian sculpture.[1] Heavy-limbed, they carry the chains and loops of their ornaments like an armor that encases them, their crowns sitting like stranded temple towers above their dispassionate faces. Whereas in other schools of Indian stone sculpture, the raiments and ornaments are part of the total appearance of the gods and follow and enhance the modeling of their bodies, in late Hoysaḷa sculptures the bodies of the gods are caged within their accouterments, which, with their corrugated surfaces, retain their own distance from the obtuse masses of the bodies behind them.

The ponderous group of Umā-Maheśvara weighs heavily toward the right, where the figure of Umā seated on the left thigh of her lord overlaps the rim of the stele and allows his figure to be of central importance. Its volume is heightened by the rhythmical perforations of the surface of the stele. The paradoxically planar treatment of the globular faces gives to the socketless eyes of the gods a faraway look, which the full lips contradict.

The world of frozen, frothy ornament in which the figures of Umā-Maheśvara ponderously dwell extends only partly into the socle of the stele, where the lively modeling of the figures of Gaṇeśa, his rat vehicle, Nandin, and an iguana (substituting for the lion vehicle of Pārvatī) contrasts with the rigid opulence of mass and ornaments of the major figures above.

1. Compare the style of the image of Bhairava (no. 31), a masterwork of the Hoysaḷa school prior to its last "academic" phase.

PUBLISHED

Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), p. 149, no. 87.

54 Śiva, Playing the Vīṇā, with Pārvatī
(Vīṇādhara Hara-Pārvatī)

Bhauma-Kara Dynasty
Orissa
Mid-eighth century
Red sandstone with traces of red iron oxide stain
Height 26½" (67.3 cm)
Indian Museum, Calcutta

One of the many reliefs that covered the walls of an early Orissan temple, this image is representative more of a local style than of the nature of Śiva or of its realization by Orissan sculptors. Iconographically, the lute (*vīṇā*) in Śiva's two main hands makes the image a Vīṇādhara form of Śiva as Hara the Ravisher, together with Pārvatī. Although resembling the Umā-Maheśvara type, the iconography of the image sets it apart. Pārvatī is seated next to Śiva, though not on the lap of the god, who does not embrace her. Her left leg is drawn up on the throne that they share; her right leg crosses her lap. Her right hand rests on Śiva's left thigh; her raised left hand holds a blue lotus flower. Śiva's weighty trident in his raised upper left hand divides the two nimbed figures. His upper right hand holds a rosary; the little finger is raised along the edge of the framing pilasters. Seated at ease (*sukhāsana*), Śiva rests his pendant right leg on an ecstatic Nandin couchant, who licks the slab of the throne, while Pārvatī's lion vehicle (*vāhana*), its large, humanized head grinning attentively, swishes its tail. Śiva's erect phallus (*ūrdhvaliṅga*) is totally exposed. Like that on a *liṅga* set up for worship, the glans is marked (*see* nos. 4, 8); the *liṅga* overlaps the heavy links of a chain that Śiva wears around his hips, and his sacred thread in the form of a chain is conducted around it. Pārvatī also wears a chain belt; her other ornaments, though few, and her simple strings of beads are conspicuous. Both figures are crowned by their hair, parted in the middle and variously coiled. A serpent sporting an anthropomorphic head gushes from behind Śiva's right ear. The relatively low relief abounds in capricious curlicues of form and beaded devices equally characteristic of the decorated architectural zone on top of the figured panel. The ground of the relief has retained some of the red iron oxide that originally embellished the sculpture and protected it from weathering.

PUBLISHED
Eberhard Fischer, Sitakant Mahapatra, and Dinanath Pathy, *Orissa: Kunst und Kultur in Nordost Indien* (Zurich, 1980), p. 95, fig. 138.

55 Śiva Together with Umā and Skanda (Somāskandamūrti)

Pallava Dynasty
Kanchipuram, Tamil Nadu
Seventh century
Granite
Height 46½" (118 cm)
National Museum, New Delhi

The group of Śiva together with Umā/Pārvatī and Skanda, his son and the child extension of his being, presents the "holy family" to the gaze of the devotee as a kind of exegesis on the theme of the *liṅga.*

The innermost sanctuary (*garbhagṛha*) of a Śiva temple houses the *liṅga,* the symbol and sign of Śiva. No other tangible shape is enclosed—as part of its plan—by the walls of the *garbhagṛha,* except in the rock-cut Pallava sanctuaries of South India, where the back wall of the *garbhagṛha* is occupied by a large relief representing Śiva as Somāskanda.[1] A contemporary inscription in one of the rock-cut temples of Mahabalipuram of the seventh century, says that "the temple . . . was . . . excavated for Śiva with his consort Umā . . . and Skanda . . . and the attendant *gaṇas* to take delight in residing in it."[2]

This relief from Kanchipuram, the capital of the Pallava Dynasty, an epiphany of strength and order, shows Śiva and Pārvatī enthroned with Śiva's son Skanda on Pārvatī's lap. The gods Brahmā and Viṣṇu are standing behind the throne. An umbrella is carved above Pārvatī/Umā and a standard behind her. Four-armed Śiva holds in his upper hands a garland(?) and a rosary(?), the lower right hand being raised in the *kaṭakamukha* gesture; the lower left, in meditation (*dhyānamudrā*), rests on his lap. The figures are seated at ease (*lalitāsana*), one leg tucked on the seat, the other pendant. The square-shouldered figures wear high conical crowns. The dignity of Śiva's frontal posture is accompanied by the charm of Pārvatī's body, turned toward Śiva, her face lowered, lost in thought. Neither the third eye nor the crescent moon is shown on Śiva's head, but may have originally been painted, if polychromy over stucco completed the effect of the sculpture. The bent limbs of the gods with their forceful angles unite and animate the bold horizontals and verticals of the relief. Pārvatī's arm is stretched in the elbow in a way natural to the Indian physique. The few ornaments worn by the figures, such as Śiva's bracelets, enliven the composition. The draped and folded garments falling over the seat of the throne, as well as its heavy, molded legs, anchor the group of the gods to the firm base of the relief and its boulders, on which Śiva and Pārvatī rest their feet. The gods Viṣṇu and Brahmā —their small figures behind Śiva—render homage to the god as they do to the *liṅga* in other reliefs (*see* no. 8).

1. *See* K. R. Srinivasan, *Cave-Temples of the Pallavas* (New Delhi, 1964), pp. 35, 153, pl. XLVI.
2. *Ibid.*, p. 129.

PUBLISHED

Calambur Sivaramamurti, *Masterpieces of Indian Sculpture in the National Museum* (New Delhi, 1971), pl. XIII.

Calambur Sivaramamurti, *The Art of India* (New York, 1977), p. 348, no. 302.

Mario Bussagli and Calambur Sivaramamurti, *5000 Years of the Art of India* (New York, 1978), pp. 234–35, fig. 279.

Paris, Musée du Petit Palais de la Ville de Paris, *Inde: Cinq Mille Ans d'Art* (November 17, 1978–February 28, 1979), pp. 75–76, no. 86.

Śiva, Lord of Music, is the leader of the group of seven mother goddesses (*saptamātṛkās*). Although the Mothers in certain groups of images are shown dancing to his tune (*see* nos. 56–60), Śiva, unlike Apollo, god of music, does not lead a chorus of muses. As the leader of the seven Mothers, Śiva assumes his gracious form as Vīṇādhara, Lord of Music, or his more ferocious aspect as Vīrabhadra, and the entire group of Śiva and the seven Mothers includes Gaṇeśa as the ninth image (*see* no. 56). The mother goddesses as the seven Mothers (*mātṛkās*) are the *śaktis*, or active powers, of the Great Gods, including Śiva himself. Each Mother is accompanied by the vehicle of her respective god, his female power thus being marked by his own device.

Maternal heptads are ancient groups of power. The *Ṛg Veda* speaks of the seven mothers of Soma, the Elixir of Immortality, or the seven flames of Agni, the Fire. As planetary powers, the seven are baneful in their second nature. In the *Mahābhārata*, the several maternal heptads are called the "great mothers of the universe."[1] They rivaled the *śaktis* of the Great Gods. These *śaktis* were not altogether benign. They were considered embodiments of such propensities as anger (Maheśvarī, Śiva's *śakti*, or *mātṛkā*), envy (Vārāhī, Viṣṇu's *mātṛkā*; *see* no. 60), and faultfinding (Indrāṇī, Indra's *śakti*, *see* no. 58). Certain adjustments had to be made to increase the number of the Great Gods to a heptad in order to accommodate the seven Mothers. Viṣṇu's *śakti* Vaiṣṇavī has his vehicle Garuḍa, the sunbird, for her vehicle, whereas Vārāhī, the sow-faced Mother, the *mātṛkā* of Viṣṇu in his Varāha, or boar, avatar, is accompanied by the buffalo vehicle of Yama, god of Death (*see* no. 60).

Images of Śiva and the Mothers were lined up along a wall in rock-cut temples in their own chapel carved out of the rock;[2] in structural temples, their images occupied a space of their own. Sculpturally, their images exist both as separate steles (*see* nos. 57–60) and as groups made the themes of architectural friezes (*see* no. 56). Śiva Vīṇādhara and the seven Mothers may be shown seated, standing, or dancing. Each Mother may hold her child (nos. 56, 60) or may be depicted without it (nos. 57, 58). Obviously, the Mothers belong to a stratum of goddesses other than those whom Pārvatī had cursed to be barren (*see* no. 48). The Mothers helped Śiva to subdue the demons who sprang up from the drops of blood shed by Andhaka, the demon king and son of Śiva, whom Śiva transfixed with his trident (*see* no. 42).

1. Stella Kramrisch, "The Indian Great Goddess," *History of Religion*, vol. 14, no. 4 (May 1975), pp. 262, 263.
2. Heinrich Zimmer, *The Art of Indian Asia*, ed. Joseph Campbell (New York, 1955), vol. 2, pls. 221a, b; 231.

56 Śiva and the Mothers Dancing

Uttar Pradesh
Late eighth–early ninth century
Buff sandstone
Length 34" (86.4 cm)
Lent anonymously

Śiva, Lord of Dance and Music, dances and plays on the lute (*vīṇā*) while leading the chorus of the seven dancing Mothers and Gaṇeśa, who dances at the opposite end of the frieze. The upper border of this high relief, an architectural fragment, is patterned with flying celestials carrying garlands and offerings, adding a slower, stabilizing rhythm to the excitement of the main frieze. Among the long-limbed, isocephalic Mothers, each identified by a small animal at her feet, her respective vehicle (*vāhana*) and cognizance, three carry an infant in the same position supported on the hip, the child touching a breast. All perform the same step, although the weight of the body rests alternately on the left and the right foot, imparting a sense of bewildering speed and commotion to the dance of the armed and crowned goddesses. Among them, Vaiṣṇavī occupies the central position, Vārāhī exhibits the profile of her (uncrowned) boar's head, and Cāmuṇḍā lowers her face bereft of youth and beauty while displaying her emaciated body next to the elephantine girth of Gaṇeśa, who ingests some sweetmeats while gravely taking part in the joyous dance.

So as not to distract from the animated rhythmic pattern and iconographic characterization, garments and jewelry are reduced to a minimum. The ground of the relief, only roughly finished, sets off the smooth shapes and alertness of the dancing limbs, and the vivacity and humor of the composition.[1]

1. For other renderings of the same theme, *see* Pramod Chandra, *Stone Sculpture in the Allahabad Museum*, American Institute of Indian Studies, no. 2 (Poona, 1970), nos. 302, 415; Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), pp. 64–65, no. 35; Paris, Musée du Petit Palais de la Ville de Paris, *Inde: Cinq Mille Ans d'Art* (November 17, 1978–February 28, 1979), pp. 70–71, no. 73; and Gerald James Larson, Pratapaditya Pal, and Rebecca P. Gowen, *In Her Image* (Santa Barbara, 1980), p. 83, no. 51.

57 Kaumārī Dancing

Madhya Pradesh
Eighth century
Red sandstone
Height 28" (71.1 cm)
Los Angeles County Museum of Art. The Nasli and Alice Heeramaneck Collection

The four-armed goddess Kaumārī, one of the seven Mothers, the *śakti* of Skanda/Kumāra, is accompanied by his vehicle, the peacock. Holding Kumāra's lance, she dances a step (*karaṇa*), the two feet moving together, laterally (*pārśvakrānta*), described in Bharata's *Nāṭyaśāstra*, the fundamental text on the classical dance of India (c. A.D. 200).[1] The weight is supported on the left foot; the toes of the right foot touch the ground, and both knees are bent. The left hip, in a powerful bend, allows the body to sway toward the left, while the slightly lowered head, turned to the left, completes the triple bend (*tribhaṅga*) of the dancing shape. Its focal points are the left hip, whose wide distortion comprises the left thigh, and the large head aggrandized by an array of staggered locks. Pensively, wistfully, the goddess executes the *karaṇa*. On Kaumārī's left, an impassive female dwarf holding a flower complements the alert figure of Kumāra's peacock on her right. A plain rectangular pedestal supports the entire sculpture.

The lissome rotundities of the sculpture are steeped in a mellow lyricism that derives strength from the tilt of Kumāra's lance. The transparency of Kaumārī's skirt veils, as much as the heavy girdle stresses, the voluptuousness of her dancing figure. It is not only the figure of the goddess that is voluptuous; the entire relief is imbued with that quality, ingrained in its style.

1. *Nāṭyaśāstra*, attributed to Bharata Muni, trans. Manomohan Ghosh, 2d rev. ed. (Calcutta, 1967), vol. 1, pp. 197–98. Compare the relief representation from the Bṛhadīśvara Temple in Tanjavur, in Calambur Sivaramamurti, *Naṭarāja in Art, Thought and Literature* (New Delhi, 1974), pp. 55, 56, fig. 38.

PUBLISHED
Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 62.

58 Indrāṇī Dancing

Kota, Sivapuri District, Madhya Pradesh
Late eighth–early ninth century
Sandstone
Height 46¼" (117.5 cm)
Central Archaeological Museum, Gwalior, Madhya Pradesh

Indrāṇī, Indra's *śakti*, one of the seven Mothers, performs the same dance step as Kaumārī (*see* no. 57). Holding Indra's thunderbolt (*vajra*) in her right hand lowered to her thigh, Indrāṇī stands in high relief in front of Airāvata, Indra's elephant vehicle. The animal, shown in profile, reaches to the zone that girdles the loins of the goddess. A scarf is draped around her shoulder; her ankle-length skirt, clinging to her legs and indicated only by its hemline between her bent legs, forms a plane, traversed by a dangling scarf. Indrāṇī's dance has measure and stillness: the movement of her step (*karaṇa*) glides through her limbs and body. The mindful face of the goddess is framed by its own radiance in the shape of a lotus-petaled nimbus.

This figure and the image of Kaumārī dancing, though close to each other in time, space, pose, and conventions of the female body's ideal physiognomy, exist in totally different artistic climates, the one of warmth and emotion in a chiaroscuro of three-dimensional pervasiveness, the other calmly vigorous in a world of disciplined power.

PUBLISHED

S. R. Thakore, *Catalogue of Sculptures in the Archaeological Museum, Gwalior, M.B.* (Gwalior, n.d.), p. 10 (text only).

Vienna, Museum für Völkerkunde, Künstlerhaus, *Kunst aus Indien* (July 15–October 2, 1960), p. 94, no. 162, pl. 42.

59 Śiva, Lord of Music (Vīṇādhara)

Vadaval, Gujarat
First half ninth century
White marble
Height 41" (104 cm)
Department of Museology, Faculty of Fine Arts, M.S. University of Baroda, Baroda, Gujarat

This image of Śiva, Lord of Music, is part of a magnificent group of Śiva and the Mothers, each image carved as a separate stele (*see also* no. 60). Śiva, a long-limbed, benign, and powerful figure, holds in his two main hands the lute (*vīṇā*), although only the shaft of the instrument across his body is shown.[1] The arc of Śiva's main right arm, the sweep of his thigh, and the serpentine curve of the knee-length garland vibrate with the rhythm with which Śiva plucks the strings of his instrument. Although the body of the god swaying with the music is shown in front view, his head, turned to the right, listens to the music emanating from the instrument and resounding in his body. Deceptively, he appears to be naked. A beltlike pad of cloth surrounds his hips; another accouterment, looplike and beaded, centering the composition, overlays the thighs. The long ends of the otherwise invisible loincloth draped in a vestigially Hellenistic zigzag pattern reinforce the slant of the god's stretched legs. The feet rest on the ground although they barely seem to touch it. Nandin stands, knee high, behind Śiva, his head below the *vīṇā*. To Śiva's left, in front of Nandin's hind legs, a worshiping sage salutes the overwhelmingly tall figure of the god in his grace and majesty. Śiva's upper hands, the right holding the trident, the left, a serpent, flank his head, which is crowned by a low but ornate *jaṭāmukuṭa*.

1. This particular way of showing the *vīṇā* seems to occur also on a Śiva image from Kashmir (Pratapaditya Pal, *Bronzes of Kashmir* [Graz, 1975], pp. 56–57, no. 42), where the hitherto unidentified object, although shorter and held horizontally, identifies as a Vīṇādhara the respective half of an addorsed image of Śiva.

PUBLISHED
K. V. Soundara Rajan and R. T. Parikh, "A Magnificent Saptamātṛikā Group and Pārvatī from Vadaval, North Gujarat," *Prince of Wales Museum Bulletin*, no. 7 (1959–62), p. 49, fig. 35b.

60 Vārāhī

Vadaval, Gujarat
First half ninth century
White marble
Height 40½" (102.8 cm)
Department of Museology, Faculty of Fine Arts, M.S. University of Baroda, Baroda, Gujarat

Among the seven Mothers as represented in Indian art from the sixth century onward, one only has the head of an animal. She is Vārāhī, the wild sow, *śakti* of Viṣṇu in his avatar as Varāha, the boar. In his avatars, or descents from on high to save the world, Viṣṇu assumed various animal shapes, such as the tortoise or the fish. In two successive avatars, his shape was that of the boar and the lion, both being symbols of creative power whose figure in the sky is the sun. Varāha, the boar, descended into the primeval waters and raised the earth from the watery abyss. His *śakti* Vārāhī is also related, though indirectly, to Rudra/Śiva, whom the *Ṛg Veda* calls the "ruddy boar of heaven," while Śiva as Harihara is indirectly graced with a boar's head in some of his images (*see* no. 19).

In this image, which is part of a group from Vadaval (*see also* no. 59), the four-armed goddess, her sow's head with its mane of locks redefined by motherly affection, beams at the infant whom she tenderly balances with her hands. She steps lightly, almost dancing, to the left, her buffalo vehicle behind her, as if moving to the right. The buffalo, generally the vehicle of the god Yama (Death), is a sinister presence behind the radiant goddess and her ravishing female attendant. The image of Vārāhī, carved almost fully in the round and placed at an angle in front of the stele with its nimbus-shaped top, is bathed in a light and shade that also caresses her attendant and provides a setting most sensitive in its virtuosity for the child, seen in the magnificent torsion of its back view.

PUBLISHED
K. V. Soundara Rajan and R. T. Parikh, "A Magnificent Saptamātṛikā Group and Pārvatī from Vadaval, North Gujarat," *Prince of Wales Museum Bulletin,* no. 7 (1959–62), p. 49, fig. 36b.

Gaṇeśa, Lord of *Gaṇas* (hosts), also called Vigheśvara, Lord of Obstacles, who creates and removes obstacles, is the most widely worshiped Indian god. He is a son of Śiva, but according to another tradition, his one and only parent was Pārvatī, Śiva's wife. In his baffling shape—his elephant-headed, potbellied body—the god holds the secret of his origin. It is told in different and often conflicting ways,[1] and according to the *Śiva Purāṇa*,[2] this is due to the different aeons in which Gaṇeśa was born.

Śiva the Ascetic, seduced by Pārvatī into marriage, had no desire to procreate. Pārvatī longed for a son—and created one. After having bathed, she fashioned this son of hers out of the scurf and ointments from her skin and made him her doorkeeper; when Śiva wanted to enter her bedroom, Gaṇeśa barred the way. In the ensuing battle, Śiva cut off the head of Gaṇeśa with his trident, then asked the gods to replace it with the head of the first being they would meet. They encountered an elephant, cut off its head, and put it on Gaṇeśa's body. In another version of the myth, Gaṇeśa was born with an elephant's head and guarded the door to Pārvatī's chambers. He denied entry to Śiva, who in the ensuing fight broke off one of Gaṇeśa's tusks. Śiva obviously had a reason for not liking Gaṇeśa. However, Gaṇeśa's vehicle (*vāhana*) is the mouse or rat, while Śiva's animal originally was the mole,[3] and this much of a lowly animal association Śiva and Gaṇeśa have in common.

Gaṇeśa has only one tusk in his elephant's head, which sits on an enlarged infant's body with a distended belly. He is spoken of as the one "with the curved trunk" and "with one tooth" in the *Taittiriya Āraṇyaka*,[4] a Vedic text. The parts of his body have the value of a metaphysical or soteriological symbol. To his devotees, Gaṇeśa's shape is a visual equivalent of the words "Tat Tvam Asi" ("That Thou Art") of the *Chāndogya Upaniṣad*.[5] *Tvam* (thou) is the anthropomorphic body as symbol of the manifest principle; *tat* (that), the nonmanifest, which has the elephant head as its symbol. The whole shape of Gaṇeśa is (*asi*) the indivisible substance of the transcendentally real *and* of concrete reality. The one tusk has the shape of the number one, a symbol of *māyā* (from the root *mā*, "to measure"), the world of the measurable, that is, contingent reality, the world of illusion, for the number one begins and contains all numbers, all that is measurable.[6]

Although he was late to rise into the hierarchy of the Great Gods, Gaṇeśa rose beyond them in popularity. Gaṇeśa is the god who rules over obstacles. He must be invoked at the beginning of every undertaking, for his is the power to put up obstacles—and to remove them. He is enormously powerful. He has swallowed and holds in his vast belly "the eggs of all the Universes, [and has] swallowed the Lords of Destruction (Rudras) by the million, and feasted on all the Pervaders (Viṣṇus) . . . ."[7] Comprising the absolute and the relative in the unity of his being, each part of his shape is a significant metaphor. The elephant's ears are likened to trays that winnow grain from chaff; thus, "he who neglects the worship of the winnowing ears, will never find the Absolute buried under the changing forms of appearances."[8] For the followers of the Gaṇapatya sect, Gaṇeśa is the supreme divinity; for every man, he is the favorite god. As soon as he was born, "the embodied form of gentleness and terrific in his appearance, the abode of all auspiciousness, Gaṇeśa danced."[9]

1. For some of these stories, *see* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1914; reprint, New York, 1968), vol. 1, pt. 1, pp. 35–46. For a comprehensive survey of Gaṇeśa, *see* Alice Getty, *Gaṇeśa: A Monograph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971).
2. *Śiva Purāṇa*, 2.4.13.5, ed. Jvālāprasāda Miśra (Bombay, 1965).
3. *See* Henri Grégoire, R. Goossens, and M. Mathieu, *Asklèpios, Apollon Smintheus, et Rudra* (Brussels, 1949), pp. 128–29.
4. *Taittiriya Āraṇyaka*, 10.1.5, ed. Bābā Śāstrī Phaḍke, pt. 2 (Poona, 1898).
5. *Chāndogya Upaniṣad*, 6.8.7–16.3, ed. Hari Nārāyaṇa Āpṭe (Poona, 1910).
6. *See* Hariharānand Sarasvatī, "Greatness of Gaṇapati," *Journal of the Indian Society of Oriental Art*, vol. 8 (1940), p. 45.
7. *Yoga Vaśiṣṭha*, quoted in Alain Daniélou, "The Meaning of Gaṇapati," *Adyar Library Bulletin*, vol. 18, pts. 1, 2 (1954), p. 119.
8. *Gaṇapati Upaniṣad*, quoted in *ibid.*, p. 116.
9. *Liṅga Purāṇa*, 1.105.11, ed. Jīvānanda Vidyāsāgara (Calcutta, 1885).

61 Gaṇeśa

Gupta Dynasty
Uttar Pradesh
c. fifth century
Reddish sandstone
Height 7¼" (18.4 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

Gaṇeśa, two armed,[1] all head and belly, balanced on his dwarfed legs spread wide apart, has his good-humored elephant face flanked by ears as large as winnowing trays, which rest on his shoulders. His whole figure is a compact sculptural unit, extended by his two arms, which flank his belly. The left arm holds a bowl heaped with sweets (*modakas*), to which the god helps himself by means of his trunk. The right hand lightly rests on his hip. That Gaṇeśa has only one tusk is part of the design of the sculpture, the trunk curving thence and coiling in a spiral. The bump between the eyes and the cranial protuberances, spaced with concentrated leisure, are corresponding shapes bound together by the wavy contour of Gaṇeśa's mighty head.

The upper part of the body is naked; the girdling snake is absent (*see* no. 63). Reduced in its symbolism, the compact shape of the image concentrates on the unity of metaphysical reality—symbolized in the elephant head—and cosmic reality—symbolized by the human body. The latter is further expatiated upon by the balls of the *modakas*: they symbolize the innumerable universes—there is room for all of them in Gaṇeśa's capacious belly.

The volumetric front of the image of Gaṇeśa contrasts with the planar treatment of the back of the image, on which is carved in low relief an anthropomorphic figure, seen in front view, wearing a necklace and a plain Kuṣāṇa skirt, which spreads laterally and forms the background of the legs of Gaṇeśa seen in front view. Addorsed images occur in the Kuṣāṇa age.[2]

1. For a description of iconographically similar Gupta images, *see* Vasudeva S. Agrawala, *A Catalogue of the Brahmanical Images in Mathura Art* (Lucknow, 1951), pp. 37–38. For a similar image of Gaṇeśa, *see* Alice Getty, *Gaṇeśa: A Monograph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971), pl. 2a.
2. *See* John M. Rosenfield, *The Dynastic Arts of the Kushans* (Berkeley and Los Angeles, 1967), fig. 21, where both figures are those of devotees. The figure carved on the back of Gaṇeśa might represent a devotee, the donor of the image.

62 Gaṇeśa Dancing

Gurjara-Pratihāra Dynasty
Madhya Pradesh
Late ninth–early tenth century
Grayish-pink sandstone
Height 23" (58.4 cm)
Virginia Museum of Fine Arts, Richmond

Gaṇeśa dances.[1] Eight-armed, his body sways in a triple bend while his trunk, turned to his left, curls up, helping itself to some sweets held in his main left hand. The lower left hand holds a wood apple, sacred to Śiva; the lowermost left hand rests on his thigh. His main right arm cradles an ax, his most conspicuous emblem, held by a lower right hand. Other right hands show the trident (*triśūla*) and the *kaṭakamukha*(?) gesture. Flying and dancing celestials accompany Gaṇeśa. The relief, filled with the vibrancy of the dance, allows deep shadows to settle between the torsions of its many volumetric shapes. The elephant head is humanized, his brows quiver, and the winnowing-tray-like ears flap. The sparse chains of beads or bells enhance the movement and fullness of the shape that they adorn.

1. *Liṅga Purāṇa*, 1.105.11, ed. Jīvānanda Vidyāsāgara (Calcutta, 1885).

63 Gaṇeśa Seated

Hoysala Dynasty
Halebid, Karnataka
First quarter twelfth century
Gray chloritic schist
Height 33" (83.8 cm)
Virginia Museum of Fine Arts, Richmond

Ready to be worshiped, Gaṇeśa has accommodated his chubby legs to either side of his pot-shaped belly in a posture of royal ease (*mahārājalīlā*) on a *pañcaratha* throne (a pedestal having three projections). Cinctured by a serpent, the sparsely ornamented body in high relief is set off by the intricate low relief of his conical crown (*karaṇḍamukuṭa*) and the upper part of the back slab of the stele. In his right hands the god holds his severed right tusk and the battle-ax, and in his left, a bowl with sweets (*modakas*), toward which his trunk has reached, and a lotus.[1]

Gaṇeśa's potbelly is full of the sweet balls, the seeds of the universe, that the gods or his devotees have given him as an offering. Once, while he was riding along on his mouse vehicle, the mouse tripped when a serpent crossed its path. Gaṇeśa fell, his belly burst open, and the sweets were scattered. He put them back again and used the serpent as a rope around his belly.

Benign and astute, the elephant eyes look at the devotee to whom this god grants the success desired. "He who desires knowledge obtains knowledge; he who desires wealth obtains wealth; He who desires sons obtains sons; he who desires salvation obtains the Way."[2] According to Sāyaṇa commenting on the *Gaṇapati Atharva*, Gaṇeśa removes the fear inherent in time and grants "immortality."[3]

1. For a very similar image *in situ*, *see* S. K. Maity, *Masterpieces of Hoysala Art* (Bombay, 1978), pl. 80.
2. "Gaṇapati-Stotra," translated as "Hymn to Gaṇeśa," by E. Bazin-Foucher, in Alice Getty, *Gaṇeśa: A Monograph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971), n.p.
3. Hariharānand Sarasvatī, "Greatness of Gaṇapati," *Journal of the Indian Society of Oriental Art*, vol. 8 (1940), p. 51.

PUBLISHED
Boston, Museum of Fine Arts, *The Arts of India and Nepal* (November 21, 1966–January 8, 1967), p. 60, no. 49.

Kumāra, the young boy, the prince, the son of Śiva; Kārttikeya, "nursed by the Kṛttikās," the Pleiades; and Skanda, the "leaper," are only three of the names of the divine child born of the spilled seed of Śiva that leaped into the Fire (Agni). Agni became pregnant but could not bear the heat of Śiva's seed, nor could Gaṅgā, the river into which it was thrown by Agni. The embryo was found in a forest of reeds by the Pleiades, the six Kṛttikās (the seventh was not involved in the myth of Skanda), who nursed the infant of six heads and bodies. Hence his name Kārttikeya ("of the Kṛttikās"). Pārvatī, wife of Śiva and daughter of King Mountain, adopted the child as her own. The young prince (Kumāra) became known as Skanda, a most handsome child, possessed of one head.[1] Skanda was born a god with a mission: to defeat the invincible demon Tāraka. Thus, Skanda is known as the leader of the army of gods, or as the god of war. Skanda's other great feat was the piercing of Mount Krauñca with his lance, which is his distinctive cognizance (*see* no. 64); it was fashioned by Viśvakarman, the master artificer of the gods. He made it out of the sun, whose fiery heat had become unbearable. Śiva's trident was also fashioned in the same way.[2]

Mount Krauñca is pregnant with meaning. Nakkīrar, the South Indian poet (c. third century A.D.), speaks of Skanda as the "Sovereign Lord, who split the rock of illusion."[3] Skanda's piercing lance, made of the excessive glow of the sun, is the power of illumination. The piercing of Mount Krauñca, however, also refers to man, the microcosm, the human body: there, the *krauñcadvāra* (door) is the *foramen magnum*, the entry of the spinal cord into the lower brain. And there, to the practicing yogi attaining illumination, "in the cavity of the skull, appears the *ātman* [the life principle] like the sun in the sky."[4] The interiorization of the myth of the piercing of Mount Krauñca by the lance of Skanda keeps pace with the birth of the sixfold Kārttikeya, a metaphor for the actualization of the six *cakras*, the centers of yogic awareness within the human body.[5]

1. Ratna Navaratnam, *Karttikeya: The Divine Child* (Bombay, 1973), p. 183.
2. *Mārkaṇḍeya Purāṇa*, 108.1–4, trans. F. Eden Pargiter (1904; reprint, Delhi, 1969).
3. Quoted in Navaratnam, *Karttikeya*, p. 33.
4. *Dhyānabindu Upaniṣad*, 103–4, in *The Yoga Upaniṣads*, ed. S. Subrahmaṇya Śāstrī and trans. T. R. Śrīnivāsa Ayyaṅgār (Adyar, 1952).
5. Vasudeva S. Agrawala, *Matsya Purāṇa: A Study* (Varanasi, 1963), pp. 256–57.

64 Skanda/Kumāra

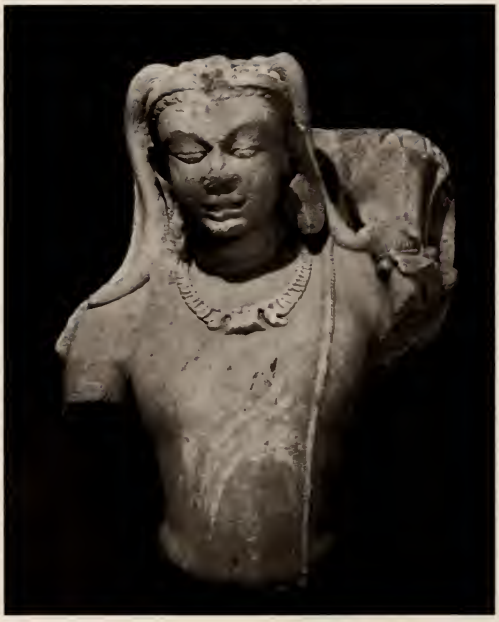
Gupta Dynasty
Uttar Pradesh
Late fifth–early sixth century
Sandstone
Height 37¼" (94.7 cm)
Collection Suresh Kumar Neotia, Calcutta

Skanda, or Sanatkumāra, the "eternal divine child," is shown as if dismounting from his vehicle (*vāhana*), the peacock, given to the newborn god-child by Fire (Agni). Skanda's folded right leg rests on the peacock as if the young god were seated in a posture of ease (*lalitāsana*). The left foot, however, does not dangle from the seat; it is firmly planted on a supporting prismatic footstool. The peacock is not shown in front view; it turns toward its rider and looks up at the god. The peacock's sun-eyed plumage encircles Skanda, the child of mystery (Guha). A large partly broken nimbus rises above his head and terminates the rectangular stele.

The "eternal" child is shown too young to wear the sacred thread; thus, his upper body is bare but for a bead necklace having three tiger claws, a child's protective ornament. His hair is triply parted, the coiffure by which Skanda can be recognized. His child's body carries a gravely pensive face: the head is lowered and turned to the left, and under the steep arch of the brows Sanatkumāra's eyes look downward.

Skanda's main attribute or weapon is the lance (*śakti*). In this stele it is held in the right hand, somewhat obliquely, in keeping with the asymmetry of the image. With his lance, Skanda pierced Mount Krauñca.

PUBLISHED
Paris, Musée du Petit Palais de la Ville de Paris, *Inde: Cinq Mille Ans d'Art* (November 17, 1978–February 28, 1979), pp. 62–63, no. 55.



65 Fragment of an Image of Skanda/Kumāra

Gupta Dynasty
Uttar Pradesh
Fifth century
Buff sandstone
Height 28" (71.1 cm)
Pan-Asian Collection

Kārttikeya, the sixfold infant nursed in a thicket of reeds by the six Kṛttikās, the Pleiades, became *one* as soon as Pārvatī appeared and embraced the child.[1] This fragment of an image of Skanda/Kumāra shows Kumāra already invested with the sacred thread. His necklace is made up of apotropaic tiger claws and has an amulet box in the center. The hair of Kumāra is divided in three parts; the lateral meshes fall over the shoulders. The contour of the round face is that of a child, while an uncanny ambiguity spreads from half-open eyes to parted lips. This "eternal divine child" is the god of war, leader of the army of the gods in their battle with the demons. Could he fight them if he did not know and share their nature? He is Śiva's son.

The relief is more planar, the modeling less fluid, than that of the previous image (no. 64). The squaring of the capacious forehead by the fillet and the lateral strands of hair falling over it give dignity to the ambiguous facial expression and candor of Lord Guha, the "mysterious," the "dweller in the hearts."[2]

1. According to a Tamil epic of the twelfth century based on the *Skanda Purāṇa; see* Ratna Navaratnam, *Karttikeya: The Divine Child* (Bombay, 1973), pp. 165–67.
2. Śaṅkarācārya, *Śrī Subrahmaṇiyam Bhujaṅga Stotra*, 7, ed. Tētiyur Suprahmaṇya Cāstri (Tanjavur, 1970).

PUBLISHED
Pratapaditya Pal, *The Ideal Image* (New York, 1978), p. 93, no. 43.

66 Subrahmaṇya

Chola Dynasty
Tamil Nadu
Twelfth century
Granite
Height 44½" (113 cm)
Asian Art Museum of San Francisco. The Avery Brundage Collection

Kārttikeya is worshiped in South India under the name of Subrahmaṇya. He is exalted as the Supreme God, the giver of all that is beneficial.[1] As Deśika-Subrahmaṇya, he taught Śiva the significance of the sacred syllable AUM.[2] He is praised as Murugan, "the beauteous," god of youth. He is the guardian deity of lovers.[3] The South Indian poet Nakkīrar (c. third century A.D.) in his poem of 317 verses *Guide of Murugan* speaks of the god who will come to his devotee clad in perfection: he is so tall that he touches the sky; he will reduce his frightening proportions and, as of old, show himself in his fragrant youth. " 'Don't tremble, I knew that you were coming,' he will say, putting tenderness into his words. And he will show his grace to you."[4] As Brahmā-śāsta, the god put down the pride of Brahmā by exposing his ignorance of the Vedas.

Subrahmaṇya has four arms. He should have only two eyes, and in the back hands should be the rosary and the waterpot, while the front hands should be held in the poses of giving a boon and granting freedom from fear.[5] This image, however, shows him standing erect (*samapādasthānaka*), his two upper hands holding the lance (*śakti*), here a triply knobbed device, and a double trident. The elongated cone of his crown (*karaṇḍamukuṭa*) adds height to the chubby shape of the young god. With his main right hand he shows the gesture of dauntlessness; his left hand, conveying the easing of sorrow, rests on the accouterments of the thigh. The expression of the dreamily pensive face suffused with sensuality is confirmed by the vibrancy of the modeling of the body enhanced by the disposition of ornaments and drapery. The high arch of a flaming aureole rises in low relief behind the head and conical crown of Subrahmaṇya.

The heavy jewelry and padlike abdomen and knees are features of late Chola sculptures.

1. Ratna Navaratnam, *Karttikeya: The Divine Child* (Bombay, 1973), p. 18.
2. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 2, p. 443.
3. Kanchan Sinha, *Kārttikeya in Indian Art and Literature* (Delhi, 1979), pp. 63–64.
4. Louis Renou and Jean Filliozat, *L'Inde Classique* (Paris, 1947), vol. 1, p. 448.
5. *See* Gopinatha Rao, *Elements of Hindu Iconography*, vol. 2, pt. 2, p. 439.

67 Lakulīśa

Madhya Pradesh
Eighth century
Pink sandstone
Height 31" (78.7 cm)
Pan-Asian Collection

Within Śaiva iconography, a special kind of image was created for the Śaiva teacher. Considered an avatar of Śiva and deified, his figure was invested with four arms and the insignia of Śiva. Unlike Śiva, but like the Buddha or the Jina, the divinized teacher had lived on earth and belongs to history, and his image, while representing him as Śiva, was made to resemble that of the Buddha or the Jina. Lakulīśa, Lord of the Staff, a great Śaiva teacher considered an avatar of Śiva, probably lived in the first century A.D. in Kāyāvarohaṇa (present-day Karvan), near Baroda. His four-armed deified image in the likeness of a naked ascetic—his strands of hair, like Śiva's, piled up as a *jaṭāmukuṭa*—resembles that of the Buddha in more than one respect. Like this great teacher, Lakulīśa is seated on a lotus flower, his two main hands in the attitude of the Buddha, teaching or "turning the wheel of the law" (*dharmacakrapravartanamudrā*). However, unlike the Buddha, his two upper hands hold a rosary (*akṣamālā*) and a staff (*lakula*) around which a serpent is coiled. Moreover, his legs are crossed at the ankles, his widespread knees held in position by a band (*yogapaṭṭa*) so that his phallus is seen erect (*ūrdhvaliṅga*) as is the serpent-wreathed staff in his hand. The four small, naked figures, the main disciples of Lakulīśa, symmetrically flank the image of their teacher, two kneeling above the hoods of worshiping, partly anthropomorphic serpents (*nāgas*).

The symbolism of the waters of the netherworld with its serpents, whence rises the open lotus flower of manifestation on which is enthroned the Buddha, the founder, or Lakulīśa, the reorganizer, of their respective doctrines, is that of the Axis of the Universe, formulated in Buddhist art[1] and given monumental form in the great Śiva cave temple in Elephanta. This somewhat doctrinaire version of the image with the lotus flower fully open—as if seen from above—shows the *ūrdhvaliṅga* in its center.

1. Ananda K. Coomaraswamy, *Elements of Buddhist Iconography*, 2d ed. (New Delhi, 1972), p. 59.

PUBLISHED
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), pp. 75–76, no. 42.

68 Śiva Gṛhapati

Pāla Dynasty
Eastern India
Tenth century
Black chlorite
Length 35" (89 cm)
Lent anonymously

The knowledge that Śiva lives in every being and is born anew in every child gave rise to the legend of Gṛhapati, the Lord of the House. Śuciṣmatī, the wife of a sage, wanted a son like Śiva himself. With her wish in mind, her husband worshiped a *liṅga* in Vārāṇasī (Benares). A boy appeared above the *liṅga* and Śiva let himself be born as Śuciṣmatī's son, whose name was Gṛhapati.[1] For the sake of a human couple, Śiva assumed this name and form, while from the beginning of his myth Śiva is Paśupati, Lord of Animals, and Vāstoṣpati, Lord of the Site and/or Lord of the "Remnant."[2] In this domestic role, Śiva assumed one of the ancient names of Agni Gṛhapati, the (Domestic) Fire.

This legend is frequently represented in stone sculptures of the Pāla school, showing mother and child lying on a sumptuous bed. The required oblong shape of the image was obtained by resting a pointed stele—the usual format of a Pāla cult image—on its side. Here, the central rectangle occupied by mother and child and a female attendant massaging Śuciṣmatī's foot is flanked by two attendants, one waving a fan, the other, a fly whisk. The strip above the main rectangle accommodates a flying celestial in each corner and, from the left, Gaṇeśa seated on a lotus pedestal, a *liṅga* with its pedestal, and the figures of the nine planets. Below, that is, in front of the bed, are the diminutive figure of a worshiper (the donor?) and various ritual objects. The long-limbed mother, elegantly attired, leans her shoulders and left arm on a large pillow. While she languorously raises her right arm, which holds a lotus, she tenderly contemplates the child lying by her side.

With its trim, opulent composition, the relief enriches the iconographic repertory, not only of Pāla sculpture but also of other schools of Indian art where the theme of the recumbent mother and child bears reference to a divine birth, such as that of the Jain savior (Tīrthaṅkara) represented in the western Indian school of medieval painting.

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), p. 434; and Rakesh Datta Trivedi, "Mother and Child Sculpture in the National Museum, New Delhi, Representing the Gṛhapati Form of Śiva," *East and West*, n.s., vol. 24, nos. 1–2 (March–June 1974), pp. 141–45.
2. *See* Kramrisch, *The Presence of Śiva*, pp. 51–70.

69 Gaṇa Beating a Drum

Gupta Dynasty
Uttar Pradesh
Fifth century
Reddish-buff sandstone
Height 24¾" (62.9 cm)
Los Angeles County Museum of Art. From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase

Gaṇas, or "multitudes," fill the host of Śiva, different classes of them. Those represented in Indian sculpture are gnomelike, rambunctious: they dance and make music; they are forms of the irrepressible joy of life. Other *gaṇas* in Śiva's retinue are caricatures of the human condition, and yet others are liberated beings who dwell in Śiva's presence. This *gaṇa*, an architectural fragment, is a coarse, overfed dwarf; he beats the drum fastened around his girth while he dances to its beat. Drum and body of the *gaṇa* are similar in shape; sound and movement emanate from them. The *gaṇa* wears a charm box around his neck. Its string and those strings that fasten the drum to his body are all that he wears, while his coiffure follows Gupta fashion.

PUBLISHED
Pratapaditya Pal, *The Ideal Image* (New York, 1978), p. 85, no. 34.
Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 33.

70 Gaṇa Blowing a Conch

Chola Dynasty
Tamil Nadu
Tenth century
Granite
Height 24" (60.9 cm)
National Museum, New Delhi

Inflated, hilarious, and somewhat demoniac, the chubby infant shape of this member of Śiva's host is typical of this category of *gaṇas*, imps carved with zest in Indian sculpture from about the fifth century. On South Indian temples of the Chola period, their figures are carved beside and below the niche where a seated or dancing Gaṇapati, the leader of their host, is enshrined.[1] Gaṇeśa's even-more-inflated potbelly (no. 62) was given a significance beyond the mirth and humor which the *gaṇas* embody.

1. For such figures on the Rājarājeśvara Temple, Tanjavur, *see* S. R. Balasubrahmanyam, *Middle Chola Temples* (Faridabad, 1975), pl. 19; for images on the Gangaikonda-Coliśvara Temple, Gangaikonda-Cholapuram, *see* Balasubrahmanyam, *Four Chola Temples* (Bombay, 1963), pl. 29. *Gaṇas* are also carved below a niche containing an image of Naṭarāja on the Rājarājeśvara Temple; *see* Balasubrahmanyam, *Middle Chola Temples*, pl. 15.

71 A Serpent King (Nāgarāja) and His Queen

Pāla Dynasty
Bihar
Tenth century
Black basalt
Height 41¼" (104.8 cm)
Philadelphia Museum of Art

Bull (nos. 24–26), dog (no. 92), and serpent are the animals that belong to Śiva; they are of his nature and accompany him in temple and image. Serpents are wreathed around Śiva's body. Serpents can raise themselves, they are symbols of power; serpents can kill, they are symbols of death; serpents shed their skin, they are symbols of rebirth. They resemble the phallus and sexual connotation always accompanies their image.[1] Ancient, uncanny powers, serpents (*nāgas*) were made into images in their own right.

This image of a serpent king (*nāgarāja*) and his queen was originally one of a series of nearly identical statuary aligned along an outside wall of a temple.[2] In these images, the five-hooded serpent king and the serpent queen with her triple hood are shown in embrace, the anthropomorphic upper halves of their bodies turning into serpentine shapes, gradually transforming the lower half of the image into a *sarpabandha*. Over these intertwined serpent shapes (*sarpabandha*) curves a serpentine garland, held in the king's hands. The serpent *mithuna* (loving couple) embody the serpents' power of raising themselves; they refer to birth and rebirth, generation and regeneration, and do not reveal the darker side of their nature, which implies earth and destruction. Once, with dire consequence, Śiva, lying with Pārvatī, compared her dark beauty to that of a serpent.[3]

1. Yogic and Tantric texts speak of the "serpent energy" (*kuṇḍaliṇī*) coiled at the base of the spinal cord. When activated through yoga meditation, the "serpent energy" moves up to the apex of the head where it brings about the liberation of the yogi.
2. The other images in the series are in the Indian Museum, Calcutta; *see* R. D. Banerji, *Eastern Indian School of Mediaeval Sculpture*, Archaeological Survey of India, n.s., vol. 47 (Delhi, 1933), pl. LXV, figs. a, c.
3. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), 367–68.

PUBLISHED

Sir Leigh Ashton, ed., *The Art of India and Pakistan* (New York, 1949), pp. 60–61, pl. 41, fig. 273.

New York, The Asia Society, Asia House Gallery, *Masterpieces of Asian Art in American Collections* (January–February 1960), repro.

Stella Kramrisch, *Indian Sculpture in the Philadelphia Museum of Art* (Philadelphia, 1960), pp. 88–89, no. 60, pl. 21.

72 A "Beautiful Woman of the Gods" (Surasundarī)

Bharatpur region, Rajasthan
Twelfth century
Buff sandstone
Height 21" (53.3 cm)
Lent anonymously

Prominent on the buttresses or projections of the temple walls, and set off from the *śārdūlas* in the recesses of the walls (*see* no. 73), the images of the *surasundarīs*, the "beautiful women of the gods," are, as another of their names tells, "languid maidens" (*alasākanyās*), self-absorbed messengers (*dūtīs*) of divine presence, temptresses who attract (*ākarṣinī*) the devotee to the god whose shrine he visits. Offering themselves in alluring poses, they represent the eternally feminine, the power (*śakti*) that emanates from within the temple in each of the projections of its walls. The female figures, carved almost fully in the round, reveal conceptually as well as visually the power dwelling in the house and body of the god whose image or symbol the temple enshrines. Subtly varied in codified and uncodified moods and attitudes, their images supplement the state of being a goddess, which the icons of the Great Goddess embody, rarefied by iconographic demands obligatory at the height—and end—of temple-building creativity.

The figure of the nameless *surasundarī* standing in a triply bent (*tribhaṅga*) pose as sinuous as that of a *śārdūla* shows her left hand in the "bee" gesture (*bhramara*),[1] an elongated finger touching her breast. The other hand, resting on her hip, holds a bowl. The provocatively calm oval of her face, the bun of hair resting on her shoulder, the domes of her breasts, the arc of her hips, and the circular earrings resemble an arrangement of sweet, ripe fruits within her cradling arms. Flattened and linearized, garments and jewelry define and connect the surging shapes of her body.

1. Manomohan Ghosh, ed. and trans., *Nandikeśvara's Abhinayadarpaṇam*, 3rd rev. ed. (Calcutta, 1975), pp. 53, 72.

73 Leonine Beast (Śārdūla)

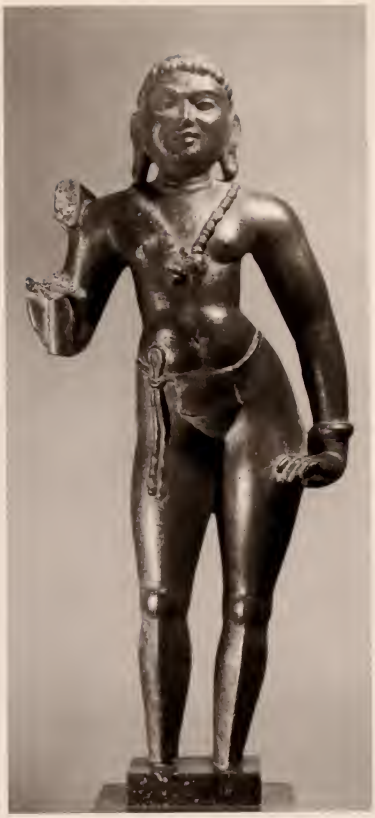
Candella Dynasty
Khajuraho, Madhya Pradesh
Late tenth–early eleventh century
Buff sandstone
Height 26" (66 cm)
Lent anonymously

The rampant leonine shape of the *śārdūla*, also known as *virāja* or *virāla*, is a sculptural symbol carved recurrently and most profusely on the walls of the temples of Khajuraho, but it appears also in Orissa on Śiva, Viṣṇu, Sūrya, and even Jain temples.[1] The *śārdūla* belongs to the walls of these temples; it is part of the sym-

bolic fabric of the temple as the house and body of the god. The image of the *śārdūla* usually appears in the recess of the wall adjacent to a projection that carries the image of a *surasundarī*, one of the "beautiful women of the gods" (*see* no. 72). *Surasundarī* and *śārdūla* intervene between the images of the major gods in the niches of the major projections (*devakoṣṭhas*) and equal them in size. As the design of a Hindu temple, in all its intricacies, is based on the figure of the *vāstupuruṣa*—underlying the diagrammatic plan of the temple—and this demoniac "figure of the site" owes its fundamental position to Śiva, the hosts of *surasundarīs* and *śārdūlas* occupy their stations on the temple walls according to the planned order mythically decreed by Śiva himself.[2]

The rampant lion's head is sometimes replaced by a human head or that of a parrot or a boar. Invariably, in Khajuraho two anthropomorphic figures are included in the design of the *śārdūla*; they are valiant youths, scantily clad, some carrying weapons.[3] Here, one of them rides the animal whose head is turned back toward him, the other is seated below the raised leg of the *śārdūla*. Although no known text names these spirited figures, they may represent *vidyādharas*, bearers of magic knowledge (*vidyā*). The small figure, below the open jaws of the large animal, is shown heroic and unharmed, as is the other large figure below the protectively raised leg of the beast. "For unlike any other god, deity, vampire, or hobgoblin, the Vidyādhara is originally a man. Though his affinity with other celestial beings, like the Gandharvas, has occasioned a similar mythology of a race of Vidyādharas created by Śiva . . . the Vidyādhara represents man become superman by virtue of his knowledge. By his own efforts and through the proper science man can become a Vidyādhara. . . ."[4]

1. Stella Kramrisch, *The Hindu Temple* (1946; reprint, Delhi, 1976), vol. 2, pp. 369–70, pl. III. For temples in Khajuraho, *see* Eliky Zannas, *Khajurāho* (The Hague, 1960), pls. CLXXIV, CLXXV; for Orissan temples, *see* Rāmacandra Kaulācāra, *Śilpa Prakāśa*, ed. and trans. Alice Boner and Sadāśiva Rath Śarmā (Leiden, 1966), pls. LXVII, LXVIII. On Orissan temples, the lions are said to represent virility and fierceness. The lions with riders are called *jāgratas* (*ibid.*, 2.663,665, p. 117).
2. Kramrisch, *The Hindu Temple*, vol. 1, pp. 65–84.
3. *Viṣnudharmottara Purāṇa*, Third Khaṇḍa, 3.42.9, ed. Priyabala Shah (Baroda, 1958).
4. Hans van Buitenen, "The Indian Hero as Vidyādhara," *Journal of American Folklore*, vol. 71, no. 281 (July–September 1958), p. 308.



74 Saint

Nayak Dynasty
Tamil Nadu
Seventeenth century
Black basalt
Height 26½" (67.3 cm)
The St. Louis Art Museum. Purchase, Museum Funds and W. K. Bixby Fund

This statue, although carved in stone, continues the tradition of the bronze images of saints of the Chola age (*see* nos. 124–25). Although the identity of the young saint cannot be ascertained (the right arm carrying his cognizance is broken), rapture has turned his chubby face into an emblem of devotion to his lord. The stance of the opulent figure with the flection on the left is reminiscent of bronze images of Pārvatī (*see* nos. 112–16). Short locks, distended earlobes, a heavy bead chain and bracelets, and the string of a tight-fitting *kaupīna* (strip of cloth covering the genitals) are the few accents on a modeled form that has allowed a "naturalism" appropriate to the gross or physical body to replace the "subtle body" with which the images of Indian art had been vested.

75 The River Goddess Gaṅgā

Madhya Pradesh or Rajasthan
Eighth century
Red sandstone
Height 28⅛" (71.4 cm)
Los Angeles County Museum of Art. From the Nasli and Alice Heeramaneck Collection, Museum Associates Purchase

Gaṅgā—the sacred river Ganges—first flowed in heaven in waves of light. She was brought down to earth by the severe austerities of King Bhagīratha, descendant of King Sagara, whose sixty thousand sons had been burned to ashes for having provoked the anger of the sage Kapila. They could not ascend to heaven unless their ashes were purified by the water of Gaṅgā. Only reluctantly did Gaṅgā yield to Bhagīratha's ardent austerities and prayers that she descend from heaven. Because Gaṅgā was self-willed and turbulent, Brahmā the Creator cursed her to be a river. She was born a daughter of the Mountain, King Parvata, her sister being Pārvatī. Gaṅgā hoped to become Śiva's wife, but she did not qualify, her austerities being inadequate to that task. When she decided to flow to earth, she summoned all her power—she flooded the world of Brahmā; tumultuous, in wild eddies, she flooded the moon; her onrush would have crushed the earth had not Śiva intercepted her raging descent. He caught her in his long hair, where she dwelt before her waters touched the earth, flowing then to the netherworld, whence the ashes of the sons of King Sagara—revived, redeemed, and purified by her—ascended to heaven.

Gaṅgā, the goddess in her image here on earth, is stationed at the entrance of a Hindu temple (*prāsāda*). By seeing her, the devotee entering the temple is purified and blessed with a fruitful life. Purified, he enters the temple as he will enter eternity, when the river Ganges will receive his ashes. Gaṅgā brings joy *and* release.[1]

The image of Gaṅgā is carved at the bottom of one doorjamb at the entrance of a temple; on the other doorjamb, correspondingly, the river goddess Yamunā is stationed. With the waters of Gaṅgā coming to the earth, all the other rivers also took their courses, each in its own name and carrying specific meanings. Gaṅgā, at the entrance of the temple, is a goddess of initiation. The doorway on which her image is carved frames the Śiva *liṅga* seen through it in the innermost sanctuary.

The vehicle (*vāhana*) of the river goddess Gaṅgā is the *makara*, the foremost monster of the deep. A terrible animal that may be horned, its shape combines those of alligator and elephant, its mane turning into scrolls as turbulent as the river's eddies. Having come down to earth, Gaṅgā has the lotus, symbol of manifestation, as her support, and the *makara* adoringly turns its head looking up to the goddess. She is followed by her retinue, a bevy of femininity in various positions. Further on, a *dvārapāla*, Śiva's doorman, terminates the Gaṅgā panel. A couple of flying celestials (*vidyādharas*) holding a flower garland completes the panel.

1. *See* Stella Kramrisch, *The Hindu Temple* (1946; reprint, Delhi, 1976), vol. 2, p. 315; Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 347–48; and Heinrich von Stietencron, *Gaṅgā und Yamunā; zur Symbolischen Bedeutung der Flussgöttinnen an Indischen Tempeln* (Wiesbaden, 1972), pp. 101–6. Von Stietencron assigns to the presence of Gaṅgā and Yamunā at the temple entrance the significance of Iḍā and Piṅgalā, the left and right "artery" respectively in the "subtle body" of the practitioner of yoga.

PUBLISHED

"Annual Report 1968–1969," *Los Angeles County Museum of Art Bulletin*, vol. 19, no. 1 (1969), cover.

Los Angeles, Los Angeles County Museum of Art, *A Decade of Collecting: 1965–1975* (April 8–June 29, 1975), pp. 22, 147–48, no. 8.

Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 64.

76 Fragment of an Image of a Guardian Figure (Dvārapāla)

Madhya Pradesh or Rajasthan
Eighth century
Red sandstone
Height 30" (76.2 cm)
Nasli and Alice Heeramaneck Collection, New York

(Shown only in Philadelphia)

This damaged figure closely resembles the guardian figure (*dvārapāla*) in the previous relief (no. 75), and only by its long, heavy garland is the body of this *dvārapāla* distinguished from that of the Gaṅgā panel. The style of both figures is the same, and this fragment and the relief must have come from the same site. The very high, tendril-like curves of the brow descending steeply toward the bridge of the nose, the deeply curved, lowered eyelids, the petal-smooth modeling of the surrounding area, the curling sensitivity of the upper lip, and the fullness of the lower lip relaxed in trance are all expressions of great diversity. Equally complex is the modeling of the body. In Gupta sculpture—three centuries earlier—the anthropomorphic figure is given a transubstantiated or "subtle" body, a vessel filled with the breath and pulsations of life. Here, this body is fleshed out and burgeons with sensuous appeal carried throughout the *tribhaṅga* (triply flexed) posture of the figure.

PUBLISHED
Alice N. Heeramaneck, *Masterpieces of Indian Sculpture* (New York, 1979), no. 67, pl. IX, cover.

77 The River Goddess Gaṅgā

Madhya Pradesh or Rajasthan
Ninth–tenth century
Reddish-brown sandstone
Height 25" (63.5 cm)
The Brooklyn Museum. Lent by Anthony A. Manheim

This is a simpler version of the theme of no. 75, although iconographically it is more telling and sculpturally clarified in the context of the architectural articulation of the doorjamb.

Gaṅgā holds a waterpot in her raised left hand; her right hand leisurely rests on her thigh as she allows herself, stationed on a lotus flower, to be carried by the convolutions of the sea monster's (*makara*) body along the base. Next to Gaṅgā's swaying figure, a female attendant holds a parasol over Gaṅgā's head. Its handle cuts obliquely across the attendant's figure and links Gaṅgā with the guardian of the entrance (*dvārapāla*). Swaying with the same rhythm, he upholds Śiva's trident with his left hand; he raises to his chest his right hand in *cinmudrā*, giving silent instruction. Unlike the goddess Gaṅgā, the two attendants stand on bare ground; above them extends a convoluted horizontal motif composed of the forepart of a ram(?), a reference to Agni, and two *haṁsas*, celestial wild ganders, who confront each other and hold a beaded garland. Above the parasol, a serpent divinity (*nāga*) worshipfully completes the divine assembly at the foot of the doorjamb. Its composition continues, translating the figured scene at the bottom into architectural "fasciae" of diverse shapes.

78 Durgā Killing the Buffalo Demon (Durgā Mahiṣāsuramardinī)

Early Western Chāḷukya Dynasty
Alampur, Andhra Pradesh
Eighth century
Red sandstone
Height 44¼" (112.4 cm)
Director of Archaeology and Museums, Hyderabad, Andhra Pradesh

The Great Goddess (Devī, Durgā) in her own right—not in the form she took as Umā/Pārvatī, Śiva's wife—is represented as young, beautiful, wielding, and being the collective power (*śakti*) of *all* the gods. Myth tells that after Mahiṣa, Lord of Demons, defeated all the gods, angered energy arose from their bodies like a burning mountain. It filled heaven and earth and, gathering its blaze into one, it became a woman, the Great Goddess Durgā. Each of the gods presented her with his weapons, and with all of their arms, as if in merest play, she fought the army of Mahiṣa, the invincible—and covetous—demon, who had taken the shape of a buffalo (*mahiṣa*). When Mahiṣa attacked the lion—the vehicle of Durgā—she flung her noose over him. He abandoned his buffalo shape and suddenly became a lion, then a man; but she slew him in every form he took. He resumed his buffalo shape; she leaped on him and, kicked by her foot, he issued forth from his own mouth. The goddess struck off his head.[1]

In this relief from Alampur, a lovely eight-armed young goddess has put her right foot on the back of the buffalo and her main left hand on his head. She stabs the demon in his buffalo shape with a mighty javelin and holds the animal captive between her splayed-out legs, her lithe shape calmly balanced. The buffalo is but a base for the goddess to display her femininity, in which her power is vested. She is subduing the animal with her bent right leg firmly planted on its back, her stretched, long, main left arm bending back and holding down the muzzle of the horned beast. The slender shape of the goddess rises in a generous triply bent (*tribhaṅga*) curve; triumphant, dispassionate, her smiling face is encircled by her weapon-wielding arms. At the lower left, the lion, the vehicle of the goddess, attacks the rear of the buffalo. The lion has a huge head, taking the form of a leering old man. The covetousness of the buffalo demon, who for a while took the shape of a lion, appears to have been transferred here to the vehicle of the goddess.

1. *See Mārkaṇḍeya Purāṇa*, 82.11–17; 83.27–39, trans. F. Eden Pargiter (1904; reprint, Delhi, 1969). Having subdued Mahiṣa, the Great Goddess or her emanation defeated other demons (*see* no. 80). Moreover, each of the Great Gods in the ongoing war with the demons released from his own body his own energy (*śakti*) (*Mārkaṇḍeya Purāṇa*, 88.11–21), and each of these goddesses (*śaktis*) fought with the weapon of her respective god and had the vehicle of that god. Those *śaktis* are iconographically the same as the Mothers, led by Śiva (*see* nos. 56–60). On another occasion, they assisted Śiva in his fight with Andhaka (*see* no. 42).

PUBLISHED
M. Abdul Waheed Khan, *Stone Sculptures in the Alampūr Museum*, Government of Andhra Pradesh Archaeological Series, no. 39 (Hyderabad, 1973), p. 11, nos. 56, 56a.

79 Durgā Killing the Buffalo Demon (Durgā Mahiṣāsuramardinī)

Bhauma-Kara Dynasty
Bhuvaneshvar, Orissa
Second half eighth century
Sandstone with traces of red pigment
Height 27¼" (69.2 cm)
Philadelphia Museum of Art

In the same century that the goddess Durgā subduing the beast was carved in Alampur in the Deccan (no. 78), the encounter of the goddess and the buffalo demon was fraught with a different meaning for the sculptors in Orissa.[1] They envisioned the two protagonists locked in an event that mutually affected them, uniting demon and goddess in one compact, continuing shape of corresponding forms.

The buffalo demon in this relief from Orissa has the figure of a man with the head of a buffalo. Shown in back view, the demon is forced to one knee by the weight of the goddess, the other knee being nibbled on by the goddess's small, inconsequential lion. The demon's bent left arm rests on his left knee as his shoulders support the onslaught; Durgā's right leg is upheld by the demon's palm as if it were an offering. The demon's buffalo head is thrown back and his jaws part; the goddess stabs his neck with her trident and presses down his jaw with the long, sensitive fingers of her left hand. Behind it she emerges, her ample loins girdled by a belt of chains, her broad chest drawing a deep breath, her compassionate face looking down on her victim. A serpent held in her lowermost left hand ogles the buffalo head, another left hand clasps the bow, and the highest left hand raises her shield. The three external left arms with their attributes—serpent, bow, and shield—are a concatenation of ascending shapes of triumph, while Durgā's glance as well as her other arms and weapons are directed toward the demon, who in agony and ecstasy offers himself to the goddess. His right arm is held akimbo; his hand, resting on a dagger that he no longer wields, confirms his surrender and release. A beaded nimbus surrounds Durgā's large-featured head with its bulky chignon of agitated curls, which fall on her left shoulder. Goddess and demon wear similar ornaments, and Mahiṣa wears a tight-fitting cuirasslike short jacket.

1. Compare the similar relief on the Vaitāl Deul or Kapālinī Temple in Bhuvaneshvar, in Calambur Sivaramamurti, *The Art of India* (New York, 1977), p. 389, fig. 513; and Ananda K. Coomaraswamy, *History of Indian and Indonesian Art* (1927; reprint, New York, 1965), pl. LXVII, fig. 218. A third, magnificent, and even larger relief, de-

tached from its temple, was seen years ago in Bhuvaneshvar by the author.

PUBLISHED
Stella Kramrisch, *Indian Sculpture in the Philadelphia Museum of Art* (Philadelphia, 1960), pp. 78–79, pl. 8.

80 Cāmuṇḍā

Gurjara-Pratīhāra Dynasty
Dungarpur region, Rajasthan
Tenth century
Gray schist
Height 23¼" (59 cm)
Pan-Asian Collection

Devī, the Great Goddess, in her own right, issued as the collective energy from the bodies of all the gods. The inconquerable goddess was coveted in vain by many a demon king. On one occasion, she, the Dark Goddess, Kālī, let issue from her a most horrendous shape, the goddess Cāmuṇḍā, her terrible countenance described in the *Mārkaṇḍeya Purāṇa*.[1] Emaciated, with sunken eyes, she seized the army of demons, their elephants and weapons, flung them into her wide mouth, and devoured them. She decapitated their leaders, Caṇḍa and Muṇḍa, and hence, it is said, she was called Cāmuṇḍā.

Seated at ease, enthroned on the fallen body of one of the two demon leaders, Cāmuṇḍā holds in one of her hands the other's severed head; a dagger and a cup full of blood are in two of her other hands. Śiva's trident and skull-ended staff (*khatvāṅga*) are held in the crook of her arms, and her main left arm points to her gaping, grinning mouth. A skull and two severed arms grace her high coiffure. She wears a long garland of severed heads, and serpentine scorpions(?) wreathed round her hips enter her navel. Her body jubilates over her triumph in a composition of cavernous and stringy shapes underscored by the modeled, full limbs of the fallen demon's shape. The glee of Cāmuṇḍā is expressed in almost geometrical cavities, such as the sunken squares of her eyes and the empty triangle of her stomach. The grooved arms, full of zest, terminate in fleshy, clumsy hands. The deformed breasts, by a combination of modeled volumes overlaid with stringy ridges, together with the rounded amplitude of the hips, heighten the grotesque frightfulness of Cāmuṇḍā's image. The grinning head on the *khatvāṅga* is part of it. Full of the joy of self-destroying destructiveness, the image of Cāmuṇḍā is energy "discarnate" supported by the demoniac apathy of her shapely victim, the throne on which she has taken her seat.

1. *Mārkaṇḍeya Purāṇa*, 87.6–11; 87.24–25, trans. F. Eden Pargiter (1904; reprint, Delhi, 1969).

PUBLISHED
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), pp. 82–83, no. 48.

PROCESSIONAL IMAGES AND ALTARPIECES

81 Liṅga with Image of Śiva (Ekamukhaliṅga)

Karkoṭa Dynasty
Kashmir
Late eighth–early ninth century
Brass with silver and copper inlay
Height 13½" (34.3 cm)
Pan-Asian Collection

From the very beginning of our knowledge of Śiva's symbol, the *liṅga*, and of his anthropomorphic image, the two were juxtaposed,[1] with the entire figure of the god being shown in front of the *liṅga*. Generally, however, only Śiva's face, or four faces or busts (*see* no. 82), project from the cylindrical *liṅga* pillar. In this Śiva *liṅga*, the *liṅga* and the anthropomorphic image are juxtaposed and supported by a rectangular base. The *liṅga* is short and Śiva's powerful shape is shown from the hips upward; both appear as if emerging from the ground, the head of Śiva rising above the top of the *liṅga*. The quality of the two contiguous powerful shapes emerging from the base is akin to the notion of a "self-existent" *liṅga* (*svāyaṁbhuvaliṅga*), one that arose on its own from the ground, thereby invested with a special sanctity.

Śiva's right hand holds the rosary, symbol of Śiva the Ascetic and Lord of Time, in the gesture conveying instruction by silence (*vyākhyānamudrā*), and his left hand holds a citron (*mātuliṅga* or *bījapūraka*, "full of seeds," the seeds of all life). The dual significance of *liṅga/ūrdhvaliṅga* (*see* Introduction) is illustrated by the symbols held in Śiva's hands.

The crown locks, serpentine shapes, and flowerlike earrings surrounding Śiva's head link it with the shoulders and set off the vaulting planes of the body and the *liṅga*. The curve of the necklace and sacred thread repeat and vary the contours of Śiva's face.

1. Compare the Śiva *liṅga* (c. second century B.C.) at Gudimallam, Andhra Pradesh, in Ananda K. Coomaraswamy, *History of Indian and Indonesian Art* (1927; reprint, New York, 1965), pl. XVIII, fig. 66. Calambur Sivaramamurti, *The Art of India* (New York, 1977), pp. 442–43, fig. 697, shows the *liṅga* completely above ground with its recently fully excavated *yakṣa* figure.

PUBLISHED
PRATAPADITYA PAL, *Bronzes of Kashmir* (Graz, 1975), pp. 58-59, no. 5.
PRATAPADITYA PAL, *The Sensuous Immortals* (Los Angeles, 1977), p. 48, no. 23.

82 Five-Faced Liṅga (Pañcamukhaliṅga)

Ṭhākurī Dynasty
Nepal
Ninth century
Gilded copper
Height 3" (7.6 cm)
Doris Wiener Gallery, New York

The rules for the stationary stone *liṅgas* having three parts—the cylindrical part, the *Rudrabhāga,* visible above ground, the *Viṣṇubhāga* and *Brahmabhāga,* hidden in the base—ensured the stability of the stone *liṅga* (*see* no. 2). This threefold division systematized and sanctified a technical necessity, which does not apply to the relatively small and portable metal *liṅgas,* such as this image.

This short *liṅga,* with its broad, rounded top bound by a flat fillet, shows four busts of Śiva emerging in the four directions from its cylindrical shape. Three wear ornate coiffures and necklaces; the face of one of these is framed by festoons that decorate the head, two dissimilar earrings—the "serpent" earring (*sarpakuṇḍala*) in the right ear and the "leaf" earring (*patrakuṇḍala*) in the left—and a necklace. On the opposite side of the *liṅga,* and different from its three serene faces, is an ominous-looking face capped by a hairdo consisting of a series of small, square units representing the *jaṭābhāra* coiffure, a "mass of braided hair" (*see* illustration). There are no hair ornaments, and earrings and necklace are reduced to thin edges. As this face is that of Aghora/Bhairava, the opposite, beauteous face is that of Vāmadeva/Umā.

With hallucinating immediacy, Śiva manifests fourfold from within the *liṅga.* While the heads appear as if having emerged from the *liṅga,* below the necklace they are without palpable bodies, the curved planes flanked by the two hands substituting for them. The hands of each of the four aspects of Śiva rise in high relief, the right hand assuring freedom from fear while holding a rosary, the left hand carrying a water vessel. The fear that Śiva allays is that of death and of time, which the rosary symbolizes. The assurance dispensed by the right hand is substantiated by the vessel of the "water of life" held in the left.

PUBLISHED

Pratapaditya Pal, "Three Dated Nepali Bronzes and Their Stylistic Significance," *Archives of Asian Art,* vol. 25 (1971–72), p. 63, fig. 11.

Pratapaditya Pal, *The Arts of Nepal,* pt. 1, *Sculpture* (Leiden, 1974), pp. 84–85, fig. 123.

Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), p. 126, no. 54.

83 Śiva

Chamba(?), Himachal Pradesh
Sixth–eighth century(?)
Brass
Height 11" (28 cm)
Philadelphia Museum of Art. Gift of the Friends of the Philadelphia Museum of Art

This image, cast as a kind of brass plaque, represents Śiva, as do most plaques of this type which generally come from the Kulu Valley; however, other deities may be represented.[1] Groups of such plaques or images, their metal faces gleaming, were–and still are–taken out of the temples on a palanquin in processions during religious festivals.[2]

Here, Śiva, the wild, gracious god, looks out from his true likeness, each part of which is charged with energy. The young, round, firm face–with its full, detailed lips; strong, sensitive nose; and wide-open, commanding, demanding eyes, perhaps once inlaid with silver, brushed by the upper eyelids–gazes from a depth of inner awareness far beyond the world that the nose scents and the mouth relishes. The third eye boldly cuts across the capacious forehead, which is cinctured by shaggy hair trimly fitting the dome of the head, where a sleek serpent keeps the *jaṭāmukuṭa* of the ascetic god in shape. Each strand of hair was originally marked with incised lines flowing in rapid waves; these can still be seen on the hair above the serpent fillet. With its vitality and strength, the hair has drawn to itself the crescent moon. The rhythms of the distended earlobes, each carrying a ring of heavy beads, are supported and strengthened by the sway of the plaque where it ends in stabbing points and is separated from the gently curving square shoulders. The arms are indicated by bracelets; their bead motifs and the nipples on the flat expanse of the chest punctuate the emergence of the volumetric face from the flat plaque. The transition from the one to the other is marked by the broad necklace of large beads. These motifs enhance the physiognomy, its firm roundness rising above the three folds (*trivali*) of the neck. Although this Indian motif is, in its overemphasis, typical of metal images from northwestern India, Kashmir, and the western Panjab Hills, its boldness in this image supports the divine visage.

1. *See*, for example, a representation of Mujunī Devī, in Ananda K. Coomaraswamy, *History of Indian and Indonesian Art* (1927; reprint, New York, 1965), pl. xci, fig. 273. The plaque from Kulu is inscribed and assigned to the ninth or tenth century. *See* a similar plaque in Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1976: Ausgestellte Werke* (Berlin [West], 1976), pp. 46, 182, no. 134. For another plaque, also from Kulu, assigned to the twelfth century, *see* Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), pp. 220–21, no. 86.
2. *See* Indira Gandhi, *Eternal India* (New York, 1980), p. 152. *See also* A. H. Francke, *Antiquities of Indian Tibet* (Calcutta, 1914), pt. 1, pl. 1a; and Archaeological Survey of India, *Annual Report, 1907–8* (Calcutta, 1908), p. 270, pl. lxxiv.

84 Śiva

Kashmir(?)
c. eighth century
Brass
Height 10⅝" (27 cm)
Navin Kumar Gallery, New York

This martial-looking Śiva plaque is reminiscent of the face of a Viṣṇu image from Kashmir or Gandhāra whose moustached lips project above a concave plane that is part of the modeling of the chin.[1] Shape and modeling of the nose are also similar, being part of an overall "naturalistic" rendering of the face that survives in images from Kashmir of the ninth and tenth centuries.[2] The large third eye in the middle of the forehead and the tiara have been partly rubbed off by having been worshipfully touched innumerable times.

The neck, its three folds indicated by incised lines (*trivali*), is bounded by a heavy torque with beadlike sections that pass below the distended earlobes. Below it, or as a part of it, another bead necklace terminates the high relief of the plaque, while the fluttering ends of the ribbons that secure the tiara project laterally.

1. *See* Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), pp. 64–65, no. 8.
2. *See* Herbert Härtel, *Indische Skulpturen*, vol. 1, *Die Werke der Frühindischen, Klassischen, und Frühmittelalterlichen Zeit* (Berlin, 1960), pl. 42; and Pal, *Bronzes of Kashmir*, pp. 52–53, no. 2; pp. 116–17, no. 35.

85 Śiva, the Supreme Guru, as Lord of Music (Vīṇādhara Dakṣiṇāmūrti)

Chola Dynasty
Tamil Nadu
Last quarter tenth century
Bronze
Height 24" (61 cm)
Collection Mr. and Mrs. Lawrence R. Phillips, New York

Entranced by the inaudible music within his being and listening to the sound of the lute (*vīṇā*) on which he plays and in which he hears himself, the Lord and Teacher of Music appears to soar, offering his raised arms, the gestures of his hands, and their attributes to the gaze of the devotee. By imponderable nuances of modeling, the rendering of the boyish figure conveys a weightless serenity as if waves of bliss were the support of Vīṇādhara's limbs. The sickle of the moon, the skull, and the serpent carried in the ascetic god's crown of matted hair (*jaṭāmukuṭa*) add their meanings to that of the third eye in the middle of the forehead. With breath held, the chest expands into wide shoulders from which stem the four arms lowered to the elbows. The main right arm extends further downward holding the invisible, or absent, *vīṇā*,[1] as well as the vibrations of its sound as they ascend into the raised hands from which rise the ax and leaping antelope. The antelope is, with the exception of the serpent, Śiva's only animal symbol held as an attribute in his hand. The black antelope is of paramount significance in the myth of Śiva,[2] spanning the millennia from Śiva's primordial cosmic myth in the *Rg Veda* to the god's present-day relation to his devotee.[3] Large ears—which hear everything—carry, in reverse allocation, the circular earring (*patrakuṇḍala*) that usually adorns the left ear on the female side, in the

right ear, and the "male" sea-monster earring (*makara-kuṇḍala*), in the left ear. Flowers caressing the shoulders, the broad zone of neck ornaments, the short garment (*ardhoraka*), and the belts are the most extensive of the carefully spaced accouterments and ornaments that span and enhance the presence of the image. The back view completes its impact. The slightly bent left knee causes the figure to appear as if advancing toward the devotee while the arms bring the full weight of its meaning. The subtle, pneumatic body, by the magic touch of the sculptor, is invested with the resilience of the living, breathing, human body. Note the figure of Gaṅgā in Śiva's hair.

1. The musical instrument is not found in bronze images of Vīṇādhara. It is possible, though not probable, that originally there was a *vīṇā*, cast separately and held in the main hands, which has since been lost.
2. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), passim; and Joachim Deppert, *Rudras Geburt* (Wiesbaden, 1977), passim.
3. The earliest representations of Śiva with the antelope, though the animal is shown next to the god and not in his hand, are on coins of the Kuṣāṇa king Kaniṣka; *see* John M. Rosenfield, *The Dynastic Arts of the Kushans* (Berkeley and Los Angeles, 1967), p. 92, pl. VIII, figs. 158–60. On a coin of King Huviṣka (pl. VIII, fig. 163), however, the antelope is held in Śiva's hand.

86 Śiva, the Supreme Guru, as Lord of Music (Vīṇādhara Dakṣiṇāmūrti)

Chola Dynasty
Tamil Nadu
Late tenth–early eleventh century
Bronze
Height 22¼" (56.5 cm)
Pan-Asian Collection

If the previous image of Vīṇādhara Dakṣiṇāmūrti (no. 85) shows the Great God in his pneumatic body, this image presents the form of his athletic body. Vīṇādhara, Lord and Teacher of Music, typically holds in his raised upper hands the ax of the woodcutter or warrior and the antelope, the victim of the hunter (here missing; *see*, however, no. 85). Although shown in the same posture, the earlier Vīṇādhara stands on lithe, almost plantlike legs, the narrow interval between them vibrant and ascending, while the much wider spacing of the legs of this image adds to the firmness of its stance. It obeys a different rhythm while Śiva plays another tune on his lute (*vīṇā*).

The predilection of Chola bronzes for the sensuous resilience of the body gives immediacy to the image of Vīṇādhara, whose hands control and whose full lips savor the music that the god has created and that sets his sensitive nostrils atremble. Generations of master craftsmen, trained in Chola workshops, created their own images of deity, each sculptor in total identification with the god whom he saw in his mind and embodied in metal, according to codified iconographic rules. Tradition gave him that freedom.

PUBLISHED
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1978), pp. 114–15, no. 67.

87 Śiva, the Supreme Guru, as Lord of Gnosis (Jñāna Dakṣiṇāmūrti)

Tamil Nadu
Fourteenth–fifteenth century
Bronze
Height 5⅝" (14.3 cm)
Los Angeles County Museum of Art. Gift of Mr. and Mrs. Harold J. Nicolais

This monumentally conceived small bronze image shows the proportionately gigantic figure of Jñāna Dakṣiṇāmūrti enthroned on a mountainous pedestal composed of a rectangular platform and a higher crest-cinctured elevation. The figure, an empowered shape of the cosmic axis—the head, the peak of the world—towers over the four ancient sages (*ṛṣis*) seated at the base of the platform on either side of the Apasmārapuruṣa, the demon of forgetfulness, who serves as a footstool for Śiva's pendant right leg. Śiva's left leg rests horizontally on his right thigh, supported by the mountain throne. This forceful posture conveys the

indisputable command that the Supreme Guru exercises over himself, the Great Yogi and Axis of the Universe. The sages with rapt attention absorb his silent teaching; the diminutive figures express varying degrees of listening and receiving the light that shines from Dakṣiṇāmūrti.

The god shows his main right hand in the gesture of imparting gnosis (*jñāna*) in silence (*vyākhyānamudrā*); the upper right holds a serpent, the lower left a bundle of sacrificial *kuśa* grass, and the upper left a flame. The chest, clasped by a belt above the waistline, is dilated (*kumbhaka*) by breath timelessly retained. Garments and jewelry reduced to thin ridges adhere to the volumetric body. Their looplike curves respond to the mighty jets of Śiva's hair cascading in wings to the right and left behind his ears ornate with earrings, chains, and bells. Rings hold the hair tight to the top of the head, allowing some locks to rise above the crown in the shape of a *dhattūra* (thorn apple) flower. Dakṣiṇāmūrti's large open eyes let his steady light proceed. His small mouth is hermetically closed; his young full-cheeked face is motionless.

The monumentality of the image results from the sculptor's inner realization of Dakṣiṇāmūrti. The sculptural style is far removed from the sensuous resilience and flux of Chola form (*see* no. 86). The compulsive spontaneity of angles (the arms and hands of the *ṛṣis*, the legs of Apasmārapuruṣa and those of Dakṣiṇāmūrti himself) and the juxtaposition in depth of planar and volumetric units (the sides of the basic prism, the plaque of Śiva's hair, and the single units of rounded volumetric shapes) are bound together by the dynamism of Dakṣiṇāmūrti's presence communicated spatially by the power of his silence to the sages below.

88 Śiva, the Lord with the Moon in His Crown (Candraśekharamūrti)

Chola Dynasty
Tamil Nadu
First quarter eleventh century
Bronze
Height 18½" (47 cm)
The Detroit Institute of Arts. Founders Society Purchase, Acquisitions Fund

This image of Śiva Candraśekhara, "having the moon as his head ornament,"[1] conforms almost exactly with the rules handed down in the *Aṃśumadbhedāgama* and *Uttarakāmikāgama* treatises.[2] The figure stands straight on both feet without any bend in the attitude called *samabhaṅga* or *samapādasthānaka*. This posture is expressive of the *rajo guṇa*, one of the three tendencies (*guṇas*)—*sattva*, *rajas*, and *tamas*—considered active throughout the fabric of the world. *Rajas* is said to be the cause of activity in creatures. The icon of Candraśekhara, although standing straight as a post, is permeated and charged with *rajas*. The firm resilience of the modeling of the legs is disciplined by the tightly fitting belt zone, whence the young slim body of the image emerges and expands into a chest filled with breath, capable of carrying the shoulders with the four arms of the god. The hands hold the ax and the antelope in the *kartarībasta* gesture. The two main arms, adhering to the secondary upper arms from shoulders to elbows, branch forward from the elbows; the right hand grants freedom from fear (*abhayamudrā*), the left hand lowered to the hip conveys an easing of pain and sorrow. The space between the raised arms and their attributes soars in an open arc to the height of Śiva's high crown of matted hair.

The thin crescent of the moon, on the right of Śiva's crown, contributes its meaning to the significance of this form of the image of Candraśekhara: the moon is the symbol of cyclical time and the vessel of *soma*—the drink of immortality, the water of life. Though depleted to one-sixteenth of its volume by the *soma*-drinking gods, the *soma* remaining in the slim crescent sustains the Forefathers, the Pitṛs, the Dead. The earrings, the "male" sea-monster earring (*makarakuṇḍala*) on the right, the "female" circular or spiral earring (*patrakuṇḍala*) on the left, indicate the biune, transcendent essence of the god. The round wide-eyed face of the image, its full lips slightly parted, radiates the *rajas* quality of the god in manifestation, although Śiva's intrinsic *guṇa* is *tamas*, the disruptive tendency of descent into darkness and dissolution.

Three types of images of the moon-crested god, here as Candraśekhara alone, as Umāsahita-Candraśekhara (nos. 100, 101), and as Āliṅgana Candraśekhara (no. 103)—the first implicitly, the other two more or less explicitly—embody the same aspect of Śiva.

1. For stylistically related Śiva images, *see* Douglas Barrett, *Early Cola Bronzes* (Bombay, 1965), pls. 49–54.
2. *See* T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 117–20.

89 Śiva, Destroyer of the Three Cities of the Demons (Tripurāntakamūrti)

Chola Dynasty
Tamil Nadu
Early eleventh century
Bronze
Height 32½" (82.6 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

Gods and demons, both born from Prajāpati the Creator, were almost constantly at war with one another. On one occasion, the demons built three castles—of gold, of silver, and of iron—in the sky, in midair, and on earth. There was no safety for the gods anywhere, for the demons could be defeated only when their three cities would be pierced, together, by one single arrow. Only Śiva, of all the gods, could perform this feat and put an end to the rule of the demons; hence, his name Tripurāntaka, Destroyer of the Three Cities of the Demons.

This bronze image shows the four-armed god standing firmly on his taut right leg, a lotus flower its support. The left leg, somehow retracted and bent at the knee, rests on Apasmārapuruṣa, the demon of forgetfulness. It is on this demon that Śiva, King of Dancers, dancing the dance of creation/destruction, puts his entire weight (*see* nos. 94–96). Apasmārapuruṣa, here representing all the demons of the three cities defeated by Śiva, has the shape of an infant; he lies flat on his belly, holding a serpent, and looks up at Śiva. With the right hip thrown out, the body of Tripurāntaka sways to the left, raising its four arms. The main left arm, raised at a decisive angle, lets its large hand in the gesture of holding the bow exceed the height of the antelope in its standard position (*see* nos. 85, 88). The recut brows and eyes detract from the original modeling of the face of the image.

The bronze is reminiscent of a Tripurāntaka image in the Tanjavur Art Gallery.[1] One motif, the triple tassel on the right thigh, may be taken as indicative of the style and character of the image. In pristine purity of form, this motif graced the right thigh of an earlier Tripurāntaka image (assigned to the last quarter of the tenth century), a meticulous adornment that discreetly enhanced the powerful modeling of the leg.[2] Here, the tassel lashes out in its own right, a linear application on its volumetric support. Moreover, it parallels the undulating diagonal course of the sacred thread, drawing further attention to itself. Within their well-defined iconography, each in its own way, the Chola images of Tripurāntaka embody the victorious god, while their forms, from decade to decade, register stylistic changes within the Chola school of sculpture.

1. Douglas Barrett, *Early Cola Bronzes* (Bombay, 1965), p. 20, pls. 15, 16.
2. *Ibid.*, pls. 17, 19.

PUBLISHED
Hugo Munsterberg, *Sculpture of the Orient* (New York, 1972), no. 21.

90 Śiva, the Lord Who Swallowed the World Poison (Viṣāpaharaṇamūrti)

Eastern Chāḷukya Dynasty
Andhra Pradesh
Tenth century
Bronze
Height 18½" (47 cm)
Nelson-Atkins Museum, Kansas City, Missouri.
Nelson Fund

In this image of Śiva, the Lord Who Swallowed the World Poison (Viṣāpaharaṇamūrti), Śiva holds the antelope and ax in his upper hands (*see* nos. 85, 88, 89). Although according to the *Kāraṇāgama*, the two main hands should hold a cup containing the poison and show the gesture of giving a boon (*varadamudrā*),[1] here, the main right hand appears to be cupped and holds a rosary, and the main left hand rests on the hip, the serpent rearing between its fingers symbolizing the terrible poison *kālakūṭa*. The hand resting on the hip signals "the easing of suffering and sorrow."[2]

The image functions as an icon; it supports meditation on the meaning of each part characterized by an object or gesture. Without knowledge of this meaning, the sculpture does not reveal that it represents Śiva, the world savior who swallowed the terrible poison Time, which threatened to destroy all creation.[3] Śiva remained unharmed and unmoved in his calm.

Straight as a post—or the world pillar—this image stands on a lotus pedestal resting on a square plinth with architectural moldings. The body of Śiva resembles that of a sixteen-year-old boy, delicately though sparsely modeled and standing in strict frontality. The conception of the image is planar compared with the volumetric form of contemporary Chola bronzes and their sinuous, flowing plasticity. The planar conception is emphasized by the drapery displayed as lateral flanges. Elsewhere, heavy straps and knoblike ornaments distinguish this Chāḷukyan image of Śiva. The antelope leaping from his left hand has the natural grace of the wild animal and the plasticity customarily given it in Chola sculptures.

1. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 356–57.
2. Calambur Sivaramamurti, *The Art of India* (New York, 1977), p. 535.
3. Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 145–52.

PUBLISHED

Paris, C. T. Loo & Cie, *Exposition de Sculptures et Bronzes Anciens de l'Inde* (June 14–July 31, 1935), p. 8, no. 11, pl. VII.

Calambur Sivaramamurti, *South Indian Bronzes* (New Delhi, 1963), p. 46, pls. 30a, b.

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 21.

Pratapaditya Pal, "Some Interesting South Indian Bronzes," *Archives of Asian Art*, vol. 23 (1969–70), p. 29, fig. 6.

Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Handbook of the Collections*, vol. 2, *Art of the Orient*, 5th ed. (Kansas City, 1973), p. 131, repro.

91 Śiva, Lord of Animals (Paśupatimūrti)

Chola Dynasty
Tamil Nadu
Late twelfth century
Bronze
Height 10¾" (27.4 cm)
Collection Dr. Samuel Eilenberg, New York

Paśupati, Lord of Animals, is one of the two most ancient names of Lord Rudra/Śiva—the other being Vāstoṣpati, Lord of the Dwelling. It is he, the lord (*pati*), who frees the animals (*paśus*)—the god's cattle, the herd, the unliberated souls—from the fetters (*pāśas*) by which they are tied to the world of the senses and objects.

Paradoxically, no animal has a place in the image of Paśupati, Lord of Animals. The antelope (*mṛga*), the ubiquitous and paradigmatic "animal" of Śiva's myth, is absent from his upper left hand; instead, it holds a rosary (*akṣamālā*). The trident is held by the upper right hand, while the main hands assure freedom from fear (*abhayamudrā*) and grant a boon (*varadamudrā*). The image stands straight as a post and the hair flares upward like a mass of flames. These elements conform strictly to the prescribed iconography of the image of Paśupati.

The image of Paśupati functions as an instrument for concentration and worship, mainly used for daily services.[1] To be fit for worship, an image must follow the iconographic and, particularly, the iconometric rules. High artistic quality is the supererogatory contribution of the image maker for his own delight and for that of the patron or devotee, who looks at the object of his worship with a seeing and knowing eye. The contemplation of an image can transport him to a state of beatitude akin to the realization obtained in the final yogic stage (*samādhi*) or, on a lower level, make him confident of the fulfillment of the desire that he expects an image to grant him in this world or the other. If an image is competently made according to the rules, it fulfills the devotee's needs and serves as an icon. An aesthetic experience in response to its artistic quality would come as an unsolicited gift from the god.

1. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 125–26.

PUBLISHED
Rochester, University of Rochester, Memorial Art Gallery, *The Art of India* (April 7–30, 1961), no. 57.

92 Bhairava, God of Dread and Terror

Andhra Pradesh(?)
Sixteenth century or later
Bronze
Height 4¼" (10.8 cm)
Philadelphia Museum of Art. Anonymous gift

Bhairava, Śiva's form of dread and terror, his eyes distended in terror and striking terror, stands straight (*samapādasthānaka*) in front of his large dog of pedigree breed, its tail curled up in a ringlet, an alert, sinister animal with its tongue lolling. Whereas Bhairava's figure is raised on a circular base, the dog stands on the rectangular plinth that supports both figures. Bhairava is naked, his phallus erect (*ūrdhvaliṅga*). Serpents are his ornaments, gliding from his chest to his legs; he also wears anklets and bracelets. His three right arms hold a trident, rattle drum, and scimitar; the left arms hold a noose, water flask, and bowl. Bhairava's proportionately large head is surrounded by a betel-leaf-shaped nimbus (*śiraścakra*) of flames held in check by a horizontal band, and his hair is gathered in a pinnacle-shaped chignon.

The spaces between Bhairava's limbs and his body and between his anthropomorphic shape and his zoomorphic shape, the dog,[1] are part of the total image in which the sculptor beheld the god. The aridity of the modeling and the contour of the standing figure belong to the age of its creation, while the ingenuity of the composition of the group is the sculptor's own contribution to the art of image making.

Stylized Grantha characters are used ornamentally on the pedestal.

1. In his aspect as Bhairava, Śiva has the dog as his vehicle, or the god has the shape of a dog; *see* Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), p. 128, no. 64; and Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 43–50.

93 Śiva, the Supreme Beggar (Bhikṣāṭanamūrti)

Malla Dynasty
Nepal
Sixteenth century
Copper with traces of gilding
Height 9" (23 cm)
The Zimmerman Family Collection, New York

This image—its upper arms flung wide apart as if in a dance—shows Bhikṣāṭana, the naked Supreme Beggar, in his Bhairava form of horror. The *Brahmāṇḍa Purāṇa* describes the god as having enormous teeth, sometimes laughing horribly, sometimes yelling again and again.[1] He roared like a bull and bellowed like an ass. As he danced, the wives of the sages (*ṛṣis*) in the forest of deodar trees were bewitched. The fascination of the horrible had seized them; they did not recognize the god. Neither did they recognize him when they saw him in his shape of beauty (*see* no. 34); nor did their husbands, the sages, know that the raving, exultant, dancing beggar was on a pilgrimage of expiation, for he had cut off the fifth head of his father, Brahmā the Creator (*see* Introduction).

This small, once-gilded, copper image shows the dispassionate, naked body of the god with nothing but serpents as ornaments on the stiff, sparsely modeled figure, made more appalling by the sticklike character of his upper arms. But for the gestures, the image could be identified as Bhairava, who in a number of his images is shown dancing (*see* no. 39). However, the emphasis on the young, naked body, the phallus pendant, as in other images of Bhikṣāṭana, suggests that this must be Bhikṣāṭana (compare no. 92). Formally, the sticklike quality of the secondary pair of upper arms is anomalous. The horror experienced by the god and impressed upon the devotee is given form by the masklike face of the image with its flaming brows and hair. The neat beaded festoons decorating the forehead present the god's third eye like an ornament above the stringy serpent garlands and ornaments of the doll-like figure.

1. *See* Wendy Doniger O'Flaherty, ed. and trans., *Hindu Myths* (Baltimore, 1975), pp. 142, 144.

PUBLISHED
Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), p. 127, no. 58.

Śiva Naṭeśa, Lord of Dancers, is celebrated in diverse modes of his dance in innumerable stone sculptures (*see* nos. 35–38). When Śiva dances he reveals his divinity, which lives in the cosmos; he moves, sustains, destroys, and revitalizes it. In his myth, Śiva dances at critical moments—in the battlefield, before his marriage, in madness. Every moment in life is critical; in that respect they are alike. Śiva dances "in a graveyard the dance of Destruction and the swift dance of Time—the same that he performed with faultless rhythm, at the request of all the gods, when an arrow of fire, guided by his will, destroyed the three flying cities of the Titans."[1]

Śiva's image as Naṭarāja, King of Dancers, looms in pristine majesty in the great sixth-century cave temple of Śiva on the island of Elephanta near Bombay. In South India in the tenth century, under the Chola Dynasty, the image of Naṭarāja dancing the fierce dance of bliss (*ānandatāṇḍava*) was created in bronze, incomparable in its merging of symbol and form. The embodiment of Śiva's fivefold activity, it shows the Supreme Dancer creating, maintaining, veiling, unveiling, and destroying his creation—the world—while, in his grace, granting release to his devotee.

In his upper right hand, Naṭarāja holds the drum (*ḍamaru*)—the symbol of sound, the vibration in space (*ākāśa*), the first of the five elements which announces creation—and in the palm of his upper left hand, he shows the flame—the symbol of the final conflagration of this created world. The other right hand is raised in the gesture giving freedom from fear, while the other left arm, crossing the body, lets its hand point to the left foot aloft, a symbol of release. The right foot is firmly planted on the infant-shaped Apasmārapuruṣa, the demon of forgetfulness. The acts of throwing the veil of illusion (*māyā*) over, and withdrawing it from, ultimate reality are not explicitly symbolized in the Chola bronzes, whereas in the sculpture on Elephanta, a folded cloth is held in one of Śiva Naṭarāja's hands.

Śiva dances the *ānandatāṇḍava* in the hall of consciousness within the heart of man. A laud, the *Tatvāryāstava*, praises Lord Śiva, "the foremost of the hunters," who is Lord of Dancers. "O Naṭeśa, are you yourself dancing, or dancing me dressed in the five elements? . . . I am also like you. I am of your nature. May I be with you?"[2] Śiva, Lord of Dancers, dances the world into and out of existence. Dancing, he veils ultimate reality and unveils it for his devotee who recognizes the *paramātman*, ultimate reality, within his heart.

1. Ilangô Adigal, *Shilappadikaram (The Ankle Bracelet)*, trans. Alain Daniélou (New York, 1965), p. 27.
2. Calambur Sivaramamurti, *Naṭarāja in Art, Thought and Literature* (New Delhi, 1974), p. 134; *see also* pp. 23–24.

94 Śiva, King of Dancers (Naṭarāja)

Chola Dynasty
Tamil Nadu
Tenth century
Bronze
Height 30" (76.2 cm)
Los Angeles County Museum of Art. Anonymous gift

On a double-lotus pedestal (*mahāmbujapīṭha*) and surrounded by an arch (*tiruvāśi*) set with flames, Lord Śiva, King of Dancers, reveals himself. The arch springs from the lotus base, symbol of manifestation; resilient as a twig, it is caught at the opposite point of the circle of the base. The arch is the arch of nature; triply, each flame flares up with the fire that is on earth, in the atmosphere, in the sky.

The prostrate infant shape of Apasmārapuruṣa, the demon of forgetfulness, looks up at the dancing god to whose right foot it gives support. Bent at the ankle and knee, the right leg is a stroke of lightning shooting from the hips, whence the bent left leg cuts across space and lets flow its movement into the curves of the foot held aloft, symbol of liberation. A sash, blown off the body in a sharp turn to the right, touches the *tiruvāśi*. Body, head, and crown face forward. With chin raised and shoulders steady, the front left arm carries its pendant hand across the body as the left leg is raised across space and the main right hand rises with the gesture of fearlessness.

Between the rattle drum and flame in the hands of the upper arms bent at the elbows, and above the broad shoulders, on the column of its neck rises Naṭarāja's head. The majesty of its face carries, with calm disdain, the mouth's nascent smile to watchful eyes arched by raised brows, their curves as brisk in their descent as is the angle of the raised leg's ascent. The hair, a nimbus of swirling rays curving in space, carries, on the right, the diminutive, worshiping figure of Gaṅgā. Floral devices consolidate the edge of the circle of rays; strings of beads pass between them.

Gyrating around its vertical axis from flame to foot, the image is dynamic in its symmetry. Whereas on the left, scarf and hand touch the *tiruvāśi*, on the right, space alone touches the arch and supports the raised foot.

In a peak moment of Chola art, a master sculptor,

face to face in inner vision with the King of Dancers, created a sculpture without compare. The young, slender body of the god, full of unearthly power, soars in perpetual motion and eternal stasis within the *tiruvāśi*, the arch of nature.

PUBLISHED

Los Angeles, Los Angeles County Museum of Art, *A Decade of Collecting: 1965–1975* (April 8–June 29, 1975), p. 26, no. 12.

Pratapaditya Pal, "The Asian Collection in the Los Angeles County Museum of Art," *Arts of Asia*, vol. 5, no. 3 (May–June 1975), p. 53, repro.

"Art of Asia Acquired by North American Museums, 1974–1975," *Archives of Asian Art*, vol. 29 (1975–76), pp. 111–12, fig. 37.

Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), p. 47, repro.

95 Śiva, King of Dancers (Naṭarāja)

Chola Dynasty
Tanjavur District, Tamil Nadu
Late tenth–early eleventh century
Bronze
Height 26¾" (68 cm)
The Asia Society, New York. Mr. and Mrs. John D. Rockefeller 3rd Collection

Within a given iconology of Naṭarāja, each image of the King of Dancers is cast in its own mold and creative mode. Although it is related in style to the previous image (no. 94), the measured movement of this Naṭarāja is sustained by a fuller body of the dancing god who displays his sovereignty within the airy, lacy frame of the flaming arch (*tiruvāśi*) and against the airy, lacy strands of hair and swags.

A fanlike arrangement of leaves spreads in front of the high crown of Śiva. It has not been forgotten that the King of Dancers is also "the foremost of hunters," who in the jungle of life will gather some leaves in passing and stick them in his crown, where they resemble flames. The head, slightly tilted back, offers its serenely aloof mien to the total rhythm of the dance. The nearly circular *tiruvāśi*, with its central flaming peak, emphasizes the tilt of the dancer's face, its deviation from the central axis adding spontaneity to the movement and meaning of the image.

PUBLISHED

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 29.

S. R. Balasubrahmanyam, *Early Chola Art* (London, 1966), pt. 1, p. 157, fig. 81–b.

96 Śiva, King of Dancers (Naṭarāja)

Chola Dynasty
Tamil Nadu
Twelfth century
Bronze
Height 35¼" (89.5 cm)
Collection William H. Wolff, New York

While the iconology of Śiva's fierce dance of bliss (*ānandatāṇḍava*) remained unchanged throughout centuries, neither verbal nor written rules regulated the intensity of its realization by the sculptor. Likewise, rules were not formulated for the ineluctably different modes of experience that flowed from generation to generation into the prescribed norm of Śiva's dance, nor for the creative imagination that invented constituent elements of the image, such as the pattern of the flowing hair or the curvature of the arch (*tiruvāśi*), nor for the interaction of all these elements.

This Naṭarāja image appears wafted along by the movement its figure engenders, seeming to sweep from the extended upper left hand. The main left arm carried across the body and the raised left leg follow this movement rather than initiate it. They de-emphasize the vertical axis of the image (*see* nos. 94, 95). The figure, though of heavier build than the preceding images, seems to float; one right hand is raised reassuringly in a suavely convincing gesture. The face hovers in a dance-induced trance between the spreading wings of hair on which the small figure of Gaṅgā has alighted.

Śiva's *ānandatāṇḍava* is here an ongoing quietude and reassurance, the way in which one sculptor realized the god who moves the cosmos. In solemn harmony, the ponderous body performs the dance of creation/destruction, maintaining its balance while swayed by a movement that bestows peace even though the flames of the *tiruvāśi* flicker excitedly.

PUBLISHED
Hugo Munsterberg, *Art of India and Southeast Asia* (New York, 1970), pp. 130–31, repro.

97 Śiva, Seated at Ease (Sukhāsanamūrti)

Chola Dynasty
Tamil Nadu
Twelfth century
Bronze
Height 24½" (62.3 cm)
Nelson–Atkins Museum, Kansas City, Missouri.
Nelson Fund

The majesty of the image of Śiva seated at ease (*sukhāsanamūrti*) is vested in the rigorous vertical of the body and head and in the subtle equilibrium of the four arms—although the attributes, ax and antelope, are now missing from the upper hands. The left leg folded on the seat maintains this equilibrium, but it is from the pendant right leg that the power of the image ascends and the rigid posture is vitalized. Although the modeling of the body lacks the delicacy, contour, and terseness of earlier Chola sculptures, the attitude of the sturdy body, particularly of the legs, shows the yogic discipline—the posture is one of ease. The main hands—the right in *abhayamudrā* granting freedom from fear, the left in the *kaṭakamukha* gesture—communicate Lord Śiva's benign power to the devotee. The power fills the large, introspective face of the image; the slightly parted lips seem to exhale it.

The circular openings in the pedestal allowed poles to be inserted through it when the image was carried in procession.

PUBLISHED

Paris, C. T. Loo & Cie, *Exposition de Sculptures et Bronzes Anciens de l'Inde* (June 14–July 31, 1935), pp. 8–9, pl. VIII, no. 14.

"Oriental Art Recently Acquired by American Museums," *Archives of the Chinese Art Society of America*, vol. 16 (1962), p. 111, fig. 28.

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 42.

Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Handbook of the Collections*, vol. 2, *Art of the Orient*, 5th ed. (Kansas City, 1973), pp. 136–37, repro.

98 Śiva Standing

Himachal Pradesh
Seventeenth–nineteenth century
Brass
Height 6¾" (17.1 cm)
Lent anonymously

This icon of Śiva is all eyes; they dominate the three faces of the god–Mahādeva, Bhairava, and Umā. Their hypnotizing stare is repeated in circular devices along the vertical axis of the body, aligning with the third eye in the middle of the forehead. At either side of it, the crowns on Bhairava and Umā's heads consist of similar motifs. The three faces coalesce, becoming a formidable unit held aloft by a neck commensurate in height with the power encased in the horizontal bar that the heads form. The wide, open mouth differentiates Bhairava's countenance from Umā's thin-lipped visage. Rectangulation of the facial profiles coincides with a recollection of Grecian profiles. Vestigial arms form a second crossbar. The trident held by a mighty hand and planted on Śiva's left asserts the parallelism of image and symbol. (The object in the right hand is not identifiable.) Ornaments enhance the structure of the figure. Below the navel, its height is shrunk and some kind of apparel between and to the side of the legs augments the precarious form of the limbs. The slashed shapes that represent the feet are placed on the truncated pyramid of the pedestal.

99 Śiva Śarabheśa

Tamil Nadu
Fifteenth century
Copper(?)
Height 5" (12.7 cm)
Worcester Art Museum. Alexander H. Bullock Fund

Śiva's image as Śarabheśa commemorates the victory of Śiva Śarabheśa in his bird-man-lion shape based on that of the mythical animal Śarabha over Viṣṇu in his man-lion avatar (Narasiṃha). The sectarian myth[1] and its visualization presuppose the story of Narasiṃha, who had killed the demon Gold Cloth (Hiraṇyakaśipu), the fiend who doubted the omnipresence and omnipotence of Viṣṇu. Narasiṃha's fury persisted, however, and he threatened to destroy the universe.

In this small copper image, Śarabheśa rises over Viṣṇu/Narasiṃha; having thrown the defeated god to the ground, Śarabheśa disembowels him. Winged Śarabheśa has the face of a bird-man-lion; the high chignon of his *jaṭāmukuṭa*, surmounting the lank hair, crowns his head. In his two upper hands, Śarabheśa holds the ax and antelope, and his main left hand digs into Narasiṃha's chest. The claws of the four lion's legs of Śarabheśa's powerful male body dig into Narasiṃha's body, on which he stands. Narasiṃha's crowned lion's head hangs between his two main arms, the palms joined in *añjalimudrā*, saluting Śarabheśa. Narasiṃha's upper hands hold his insignia, the wheel and the mace(?). His supine body is supported on the edge of the drumlike pedestal by his sturdy human legs.

Conceived fully in the round, the small image shows deftly distributed accents of power and horror, whether seen from the front or from any other angle, the voids between the bodies, wings, arms, and legs adding their lugubrious effect.

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 436–37.

PUBLISHED
"Art of Asia Recently Acquired by American Museums 1971," *Archives of Asian Art*, vol. 26 (1972–73), p. 95, fig. 52.

100 Śiva and Pārvatī Standing
(Umāsahita-Candraśekharamūrti)

Chola Dynasty
Tamil Nadu
Last quarter tenth century
Copper
Height Śiva 32¼" (81.9 cm); Umā 25⅝" (65.1 cm)
The Cleveland Museum of Art. Purchase, John L. Severance Fund

Candraśekhara, the Lord with the Moon in His Crown, together with Umā, his consort, form one image united in the separateness of its two figures. Each stands on its own rectangular lotus-borne pedestal, both of which rest on one rectangular base. Within their repeating, gracile sway, each figure has a balance of body and a crown of its own—the curvilinear *jaṭāmukuṭa* of Śiva, the conical, tiered *karaṇḍamukuṭa* of the goddess. Both figures face the devotee; they have no contact: the intervals that separate them and those that lie between their limbs are their strong bond. The triangular spaces between arms and torso of each of the two figures are striking. The narrow slit between the legs of the goddess at the height of the knees should not be overlooked.

Umā/Pārvatī is small; her face[1] is at the level of Śiva's raised left hand, which holds in *kartarīhasta* the antelope leaping toward the god. The raised fingers of Candraśekhara holding the antelope and the ax establish a horizontal balance extending across space to Umā's crown. According to iconographic prescription —discarded by the sculptor—Candraśekhara's figure should stand straight. Here, instead, it has one of the most exaggerated flections encountered among early Chola "bronzes." The distortion of Śiva's right hip and thigh, prepared by the slant of his slender body, is an aggrandizement of Pārvatī's pose, and powerfully links the figures of god and goddess across the distance that separates them. Umā's long, pendant left arm, serpentine and sinuous, stabilizes the bend of the posture as do, in turn, Śiva's main hands, which proffer their gestures across the body from serpent-wreathed arms.

1. The faces of the figures have been recut.

PUBLISHED

"Year in Review 1961," *Bulletin of The Cleveland Museum of Art,* vol. 48, no. 9 (November 1961), pp. 221, 249, no. 49.

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 26.

Cleveland, The Cleveland Museum of Art, *Handbook, 1966* (Cleveland, 1966), p. 235, repro.

Montreal, International Fine Arts Exhibition, *Man and His World: Expo 67* (April 28–October 27, 1967), pp. 352–53, no. 167.

Cleveland, The Cleveland Museum of Art, *Handbook, 1978* (Cleveland, 1978), p. 299, repro.

101 Śiva and Pārvatī Standing
(Umāsahita-Candraśekharamūrti)

Noḷamba Dynasty[1]
Andhra Pradesh
Eleventh–twelfth century
Bronze
Height Śiva 26¼" (66.5 cm); Umā 20½" (52 cm)
Trustees of the British Museum, London

(Shown only in Philadelphia)

Related by their iconography to Chola sculptures, the images of Śiva and Pārvatī created in Andhra Pradesh under the Noḷamba Dynasty exist in a world of their own. Assertive, firm, and foursquare, they stand in the realm of their power. They are elementary and imperious. Were these portraits of humans, the figures would be of peasant stock, unaware of the courtly elegance and insinuating, gliding grace of contemporary Chola images. As Śiva and Pārvatī incarnate in different kinds and types of human beings, so their images are cast here, it would seem, in the likeness of a different race from that of the Cholas.

Far from displaying the flux of Chola bronzes, their metal seems as if sharply cut; they carry their bodies straight, their garments, their harnesses. Curt shapes, both volumetric and planar, are piled one on the other; the crowns are composed of "architectural" units, their proportions integral parts of the forms of the respective figures. Śiva's face, flanked by coiled serpent earrings, is set off against a flat nimbus, making the heavy head sit on shoulders squared even beyond their shape by the fluttering ends of bows that lie and fan out on them. Śiva's raised upper hands are pulled back to the square shoulders. They show, as does Śiva's main right hand in the gesture of assuring freedom from fear (*abhaya-mudrā*), bejeweled fingers of extraordinary length and sensitivity. The main left hand cups a citron (*mātuliṅga*), rich in the seeds of the universe. The antelope—its head missing—leaps from the upper left hand; the ax is no longer in the upper right hand. Pārvatī holds up a posy of lotus buds in her right hand; her left hand cups a wood apple. A short and plain loincloth clings to the thighs of both images, and dangling scarf ends squaring the hemline extend to the knees, allowing the stiff legs placed somewhat apart in the style of images from tribal art to be exposed.

1. The Noḷamba kings ruled over approximately 32,000 villages adjoining Chola, Pallava, Gaṅgā, and Chāḷukya territory; *see* Calambur Sivaramamurti, *Noḷamba Sculptures in the Madras Government Museum, Bulletin of the Madras Government Museum,* n.s., general section, vol. 9, no. 1 (1964), p. 1.

102 Śiva and Pārvatī Standing

Bihar or Madhya Pradesh
Seventeenth–nineteenth century
Brass
Height 3" (7.6 cm)
Ashmolean Museum, Oxford

Reduced to the primary volumes of sphere and cylinder, connected by spirals and formed by an awareness of the ductility of metal, these shapes are combined into an awesome evocation of Śiva and Pārvatī. They stand on an altar raised as a platform surrounding a *liṅga* and *yoni* and rimmed by a serpentlike rope extending to a waterspout. The sanctuary is compacted of the memories of several techniques of an incipient metal age, of twisting grass and reeds, of shaping balls of clay. While the small *liṅga* is the center of the sanctuary, the gods loom large in this concretion and adaptation of tribal memories to the worship of the *liṅga* and Śiva and Pārvatī. A conical stand, cast with and supporting the sanctuary, boldly epitomizes the conical crowns of spirals surmounting the faces.

The icons of Śiva and Pārvatī, aligned along one edge of the square altar, are nearly identical. Their faces stare from closely set goggle eyes; a similar knob below them, the nose, is underscored by thick horizontals, the lips. These are formed of the cable twisted around the "pole" that carries each head; a high, piled crown of the cable, or rope, rises in convolutions above each head, and curls up in large spirals to either side, functioning visually as ear ornaments. A large trident (*triśūla*) separates the figures, its long staff conspicuous in front of the cut-out ground between the two icons. They demand to be seen from the front only, for having been cast as a plaque, the figures have no backs.

103 Śiva and Pārvatī Standing, Embracing (Āliṅgana Candraśekharamūrti)

Tamil Nadu
Fourteenth century
Bronze
Height 13" (33 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

South Indian sculpture, particularly in its bronze images, praises the togetherness of Śiva and Pārvatī. As Umāsahita-Candraśekharamūrti, the figures of god and goddess, each standing on a separate lotus base, have a common pedestal (*see* nos. 100, 101). As Āliṅgana Candraśekharamūrti, the moon-crested god and his consort share the same lotus base on their pedestal and they embrace. This more intimate group is represented in many versions, mostly small, from the end of the Chola period onward. At that time, a stereotyped iconography helped the craftsmen to concentrate on the nexus and the contrast between the two figures.

In these images, Śiva with his main right hand assures freedom from fear (*abhayamudrā*), and with his main left hand embraces the goddess. In some versions, the right arm of the goddess returns the god's embrace, or as she does here, holds a flower. The ax and the antelope (here missing), Rudra/Śiva's primordial symbols, invariably are held aloft by the god's upper hands. These symbolic implements and gestures, although stereotyped, are spaced with sculptural sensitivity that imparts tenderness to this image. The nexus between the two figures is situated at the level of the shoulders of the smaller figure of Pārvatī.

Umā-Maheśvara (nos. 104–6)

Umā-Maheśvara, whether carved in stone or cast in metal, was a favorite theme of Nepali sculpture. However, only few of the metal images of the god and goddess have been preserved with their original setting (*see* no. 106). The translation of the unified vision of the stone images into composite metal altarpieces required ingenuity. The metal sculptures comprised a number of parts, each of them cast separately, replacing the many-figured carving of stone steles. The image of Umā-Maheśvara formed the main unit; the figures of the surrounding divinities were cast separately—each a work of art in its own right—and assembled into the total composition in front of a separately cast aureole (*prabhāmaṇḍala*). The images of Umā-Maheśvara now removed from their pedestal and ground (nos. 104, 105), although technically always a sculpture in the round, must be perceived with reference to the missing *prabhāmaṇḍala*.

104 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Ṭhākurī Dynasty
Nepal
Late tenth–early eleventh century
Bronze
Height 6" (15.4 cm)
The Asia Society, New York. Mr. and Mrs. John D. Rockefeller 3rd Collection

Spontaneous in the spacing of the figures, in their postures, and in their facial expressions, the group of god and goddess is as intimate as it is eloquent. Pārvatī leans less on her lord than she listens to and ponders the truth to which Śiva's main right hand gives silent exposition. Her right arm relaxedly rests on Śiva's thigh while her face turns slightly toward her solemn preceptor, whose main left arm embraces her, letting the hand touch her breast. Rosary and trident are now missing from Śiva's upper hands while a large, solidly cast lotus held by Pārvatī rests on her raised left knee, increasing by contrast the slenderness of her young limbs. The disposition of the legs of the two figures on the seat on which they are enthroned yields as animated a pattern in depth as it supports the bodies of the figures and their relation in space. Although the entire image meets the gaze of the worshiper, frontality is avoided by subtle turns of the bodies and limbs. The massive headgear and jewelry and the economy used in assigning the drapery to the planes of the seat make this small work of art an ideal image of the theme of Umā-Maheśvara created in Nepal.

PUBLISHED
New York, The Asia Society, Asia House Gallery, *Masterpieces of Asian Art in American Collections II* (Spring 1970), pp. 42–43, no. 10.

105 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Malla Dynasty
Nepal
Late thirteenth century
Bronze
Height 7⅛" (18 cm)
The Zimmerman Family Collection, New York

Detached from its setting, the group praising the togetherness of Pārvatī and Śiva shows the Great Lord preponderating above the small figure of the goddess sitting on his left thigh. The union of the figures is the closer for the goddess's somewhat uncomfortable posture in which her pendant right leg reinforces the direction of Śiva's right leg. Her sweetly serene face, suffused with sensuality, conveys the pleasure that Śiva's hand causes by holding her breast. There is but little power in his main right hand held in *vyākhyānamudrā*, the gesture of exposition in silence. Sumptuous jewelry set with precious stones is as conspicuous as is the drapery added in assertive patterns to the heavy-limbed figures.

Although a similar iconographic type underlies this and the following bronze (no. 106) and connects them with stone images (no. 51), each of the sculptures is homogeneous in its composition. In their differences, the theme of Umā-Maheśvara, created in the same school of art, reveals the many facets in which Maheśvara, the Great Lord, allowed himself to appear to each sculptor at a given moment within an ongoing tradition.

PUBLISHED
Pratapaditya Pal, "The Zimmerman Collection of Nepali Art," *Arts of Asia*, vol. 4, no. 5 (September–October 1974), p. 47, repro.

106 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvaramūrti)

Malla Dynasty
Nepal
Fourteenth century
Gilded copper
Height 9⅝" (24.5 cm)
Museum of Fine Arts, Boston. Marshall H. Gould and Frederick L. Jack Funds

The glory of this image of Umā-Maheśvara is vested in its integration of figure sculpture with scrollwork. Its aureole of effulgence (*prabhāmaṇḍala*) is as much a part of the total, intricate image as are the figures of the gods. In earlier Nepali stone reliefs of Umā-Maheśvara (*see* no. 51), cubical rock formations were the ground of the epiphany of god and goddess. Here, vegetation scrolls and flamboyance meet the metal craftsman's vision and are transformed into a richly textured, turbulent, yet ordered, ground against which the main part of the total sculpture, the image of Umā-Maheśvara, is set.

The central group of Umā-Maheśvara, masterfully enthroned on their lotus, shows four-armed Śiva's large, main left hand encircling Pārvatī's breast, while his main right hand is raised in the gesture giving silent exposition (*vyākhyānamudrā* or *cinmudrā*), for the god who is the lover of Pārvatī is also the great teacher of music and all other arts and sciences.

Śiva's figure, in weighty frontality, dominates the composition. Pārvatī's provocatively contorted figure is perched on Śiva's left leg, her head turned in profile observing her lord with eager attention. The gods are seated in a freely interpreted posture of royal ease (*mahārājalīlā*), their legs bent at the knees, resting on the double-lotus throne (*mahāmbujapīṭha*). On their right, seated on her own single-lotus throne, playing the lute (*vīṇā*) and holding a book, is the four-armed goddess Sarasvatī. The goddess of speech and music, she is here, as elsewhere (no. 38), part of the ambience of Śiva. On the right, Kumāra rides on his peacock (*see* no. 119). The bull Nandin, recumbent behind Śiva's right knee, shares the throne with Umā-Maheśvara.

In the lower part of the composition, forming its rectangular base, are the images of Gaṇeśa, flanked by Jayā and Vijayā, the ladies-in-waiting of Umā, and the figures of two guardians (*pratīhāras*), all seated at ease (*sukhāsana*). The guardian on the left, four-armed and heavily built, holds the trident, rosary, and water vessel—Śiva's attributes—while his main right hand is held in the gesture of assurance. The *pratīhāra* on the right is of a slighter build and also holds the water vessel. On the sides of the throne are the dancing figures of a skeletal Bhṛṅgi and a heavily built attendant Kuṣmāṇḍa.[1]

1. *See* Marie-Thérèse de Mallmann, *Les Enseignements Iconographiques de l'Agni-Purāṇa* (Paris, 1963), p. 66, n. 7.

PUBLISHED

Pratapaditya Pal, "Umā-Maheśvara Theme in Nepali Sculpture," *Bulletin, Museum of Fine Arts, Boston*, vol. 66, no. 345 (1968), pp. 87–90, figs. 2–5.

New York, The Asia Society, Asia House Gallery, *Masterpieces of Asian Art in American Collections II* (Spring 1970), pp. 52–53, no. 15.

Pratapaditya Pal, *The Arts of Nepal*, pt. 1, *Sculpture* (Leiden, 1974), pp. 90–91, fig. 135.

107 Celestial Lovers

Nepal
Sixteenth century
Bronze
Height 2¾" (7 cm)
Lent anonymously

In an attitude resembling that of Umā-Maheśvara (*see* no. 106), the two-armed celestials embrace, the female figure, impulsive in her movement, seated next to her lover and touching his left knee with her left foot. The objects held by the figures—though they cannot be identified—accentuate the sweeping movement that ensconces the intimacy of the celestial lovers seated on a lotus flower. The diminutive sculpture, fully realized in the round, conforms in its animated opulence with contemporary, that is, sixteenth-century, images of Umā-Maheśvara.[1]

1. *See* Pratapaditya Pal, *The Arts of Nepal*, pt. 1, *Sculpture* (Leiden, 1974), pls. 137, 138.

108 Śiva, Pārvatī, and Gaṇeśa

Pāla Dynasty
Bihar
Ninth century
Bronze
Height 5½" (14 cm)
Victoria and Albert Museum, London

An unusual group of Śiva and Pārvatī, with Gaṇeśa beside them, shows the god and goddess engaged in animated conversation. Comfortably seated at ease (*sukhāsana*), each on a cushion, their figures turn toward each other. Śiva's raised right hand makes emphatic whatever he may be discoursing on, while their raised chins and smiling countenances show their genial detachment. Nandin couchant, ecstatically listening, lets his small figure serve as Śiva's footstool, while a calmly watchful lion renders the same service to the goddess. To Śiva's right, Gaṇeśa is installed on his own pedestal stemming from the throne of Śiva and Pārvatī. Each of the figures has a large, oval nimbus (*śiraścakra*); Śiva's and Pārvatī's are ornamented with two flames rising symmetrically at the sides and a large jewel device surmounting the top.

Are Śiva and Pārvatī discussing whose son Gaṇeśa is? Is he Pārvatī's in her own right, or Śiva's? The texts are divided in their views on this point. Perhaps the question is settled in favor of Śiva, for Gaṇeśa is seated next to him and Śiva's trident (*triśūla*), a mighty standard, festively decorated, rises between god and goddess as the central object of the group. The *triśūla* commands attention (*see* no. 128). As a sacred object in its own right, the *triśūla* appears in a painting from Rajasthan about a thousand years later (no. P–54).

Whereas most of the stone and bronze Pāla images are hieratic, this small bronze is memorable for its iconographic spontaneity. The group is related to the type of Somāskanda image established in South India during the Pallava Dynasty and represented in bronzes in an ongoing stylistic sequence for centuries (*see* nos. 109–11).

A duct connects Pārvatī's nimbus with the trident; the corresponding duct on Śiva's side is broken.

PUBLISHED
London, Whitechapel Art Gallery, *Arts of Bengal* (November 9–December 30, 1979), p. vii, no. 26.

The theme of Somāskanda, conceived on a grand scale in the granite reliefs of the Pallava school (*see* no. 55), is also presented in Chola bronze images. Reduced to its three principal figures—Śiva, Umā, and Skanda—the composition of the bronze Somāskanda image becomes standardized from the tenth century on. In many of the images, the small figure of Skanda has been lost, and only an empty socket on the pedestal that the three figures shared indicates where Skanda stood—or danced. These are the two poses assumed by Skanda/Kumāra, "the boy," as part of Śiva's image "together with Umā and Skanda" ("sa-Umā-Skanda"), as Somāskanda.

Attitudes and attributes are essentially the same in all Somāskanda images. Śiva's right leg is pendant, as is Pārvatī's left leg. Jewelry and garments add little to the austere composition but set off the figures from the architecturally molded base. Only Pārvatī's pendant leg is linked by her garment to the base, which, with its long horizontal moldings, supports the images, their limbs disposed so as to offer a variety of angles interrelated in the vertical and horizontal planes. In this defined area of artistic norm, it matters whether the bent right leg of the goddess lies flat on the seat (no. 110) or is raised (nos. 109, 111), and, if raised, its angle is significant, for it has its correspondences in other angles of the image. The degree of the angles measures the tone of the image: no. 110 is an image of established order in which the gods abide; nos. 109 and 111 comprise the energy of Śiva, personified in his *śakti*, Pārvatī, and potent not only in the bearing of the figures but also in their relation to the base and moldings. While in some images of Somāskanda, the figure of the goddess is turned slightly toward Śiva, in other images both are shown frontally.

Great variety is shown in the crown (*jaṭāmukuṭa*) of Śiva. The iconographic texts allowed this freedom, and the sculptors shaped the crown according to their own creative impulses. They were more conservative, however, in the rendering of Pārvatī's conical crown (*karaṇḍamukuṭa*). Śiva wears two different earrings, the circular earring (*patrakuṇḍala*) on the left, and the sea-monster earring (*makarakuṇḍala*) on the right; these are obligatory, for they suggest Śiva's nature, which comprises everything female on his left and all that is masculine on his right, even where, as in this image, Śiva's feminine power is hypostasized as Pārvatī, the Great Goddess, his consort.

109 Śiva Together with Umā and Skanda (Somāskandamūrti)

Noḷamba Dynasty
Andhra Pradesh
Eleventh century
Bronze
Height 16⅛" (41 cm)
The Norton Simon Foundation, Pasadena

Although subject and iconography of this superb Somāskandamūrti are the same as those of nos. 110 and 111, the figures have a different bearing, an obtuse vivacity; they are of a tougher grain. Physiognomically, too, they differ from Chola types. Their faces have a more down-to-earth quality, a psychological immediacy not found in the sustained elegance of the Pallava-Chola-Vijayanagara lineage.

Although the Noḷamba kings ruled over a territory adjoining that of the Pallava, Chola, Chāḷukya, and Gaṅgā dynasties,[1] Noḷamba sculptures from the ninth into the twelfth century have their own unmistakable identity in which the stylistic elements of neighboring traditions play a part.[2] Noḷamba bronze figures, like Chola bronzes, are conceived in the round, but their conception is more planar, regardless of their volumetric impact. The jewelry is simpler yet more assertive than that of the Chola style and less an integument of the satiny, vibrant surface of the bronze than it is a formally organic enrichment of its sumptuous, yet solemnly sober style.

Above a breath-inflated chest and expanded shoulders rises the god's face, laying bare Lord Śiva's compassion, which spreads from lowered lids and is received by the nascent smile ascending from the god's immaculate lips. Śiva's pendant, powerful right leg rests on a lotus flower absent from Chola images of Somāskanda. The small, open lotus flower, symbol of total manifestation—shown as if emerging from the waters of the netherworld—far from being conventional here, adds its meaning to the sustained power of the divine image.

Pārvatī's luscious shape, her body seeming about to rise, has an earthy immediacy. Her hands, raised as if holding flowers, show her listening to her lord.

1. *See* Calambur Sivaramamurti, *Noḷamba Sculptures in the Madras Government Museum, Bulletin of the Madras Government Museum*, n.s., general section, vol. 9, no. 1 (1964), pp. 1, 5.
2. *See* Douglas Barrett, *Hemavati* (Bombay, 1958), passim.

110 Śiva Together with Umā and Skanda (Somāskandamūrti)

Chola Dynasty
Tanjavur-Pudukottai region, Tamil Nadu
Late tenth–early eleventh century
Bronze
Height 19⅝" (50 cm)
Victoria and Albert Museum, London

In this image, Pārvatī holds a large lotus bud in her right hand; the left hand, in *varadamudrā*, gives a boon. Being the Great Goddess, her gesture complements Śiva's gesture granting freedom from fear (*abhaya-mudrā*). These are essential *mudrās* assigned to the images of gods in Indian sculpture, whether Hindu or Buddhist. The small figure of the antelope in Śiva's upper left hand, leaping away from and turning back toward Śiva, is a masterwork of Indian animal sculpture.

PUBLISHED
London, Victoria and Albert Museum, *Indian Art* (London, 1969), no. 13.

111 Śiva Together with Umā and Skanda (Somāskandamūrti)

Chola Dynasty
Tamil Nadu
Twelfth century
Bronze
Height 18" (45.8 cm)
Museum of Fine Arts, Boston. Archibald C. Coolidge Fund and Harriet Otis Cruft Fund

The frontality of this image is emphasized by the commanding allure of the elongated, hipless, and broad-shouldered figure of Śiva. His face is not free from stress. The spacing of the composition, however, makes the small figure of Skanda pivotal. His image is one of the most admirable figures of Kumāra, "the child," though he is shown here more grown up than is usual for his images in a Somāskanda group.

PUBLISHED

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 55.

Pratapaditya Pal, "South Indian Sculptures: A Reappraisal," *Bulletin, Museum of Fine Arts, Boston*, vol. 67, no. 350 (1969), pp. 168–69, fig. 14.

PĀRVATĪ, CONSORT OF ŚIVA (DEVĪ AS UMĀ)

In a former aeon, Ardhanārīśvara, the Lord Whose Half Is Woman, divided himself into the Great God and the Great Goddess. Subsequently, the Great Goddess, Devī, let herself be born as the daughter of King Mountain (Parvata). She became known as Pārvatī or Umā, seducing Śiva, the Great Ascetic, Lord of Yogis, by her incomparable beauty and winning him as her husband by her own asceticism.

Chola sculpture of South India gives form to the Great Goddess in bronze images. They show her in the perfection of her shape as the idea of woman, the "mother of the universe"—though Pārvatī, as myth tells, was not to give birth to Śiva's seed. The image of the "great mother"—first given shape in Paleolithic art—received ultimate refinement in Chola bronzes. The opulence of the female body, which gives and nourishes new life, surges in the rotund masses of breasts and buttocks connected by a slim waist. Chola naturalism suffuses with a sensuousness of its own the mother figure as it survived through the ages in Indian art.

As Śivakāmasundarī, her image has its place next to that of Naṭarāja, King of Dancers; as Tripurasundarī, her image accompanies that of Tripurāntaka, Destroyer of the Three Cities of the Demons. In each case, the Great God is envisaged differently according to the roles he assumes; his stance, gestures, and attributes vary. The goddess, however, always remains the divinely "beautiful woman" (*sundarī*), the Beloved of Śiva (or, "desiring Śiva," Śivakāmī), the Lady of Enjoyment (Bhogeśvarī), eternal in her femininity. While the Great Goddess in her own right, as Durgā or Cāmuṇḍā (nos. 78–80), is represented in images that show her power and imbue her myth with an immediacy of feeling, none of the ecstasies, conflicts, and tribulations of Pārvatī's married life has left a mark on the serene beauty of her image. The sculptors, however, did not, as a rule, see the goddess equal to her lord in greatness. According to an established canon that measures importance by height, her image does not generally reach higher than the shoulders of the Great God.

In the second half of the tenth century, the bronze image of the Great Goddess as Pārvatī or Umā, consort of Śiva, emerges in full glory, cast according to a definite set of rules. Resting with both feet on a lotus base, her weight carried on one leg, the flection of the hip causes a slight tilt of the body in the opposite direction. The head, however, is held almost straight, that is, the figure is shown in a slight double or triple bend, in a state of self-assured grace.

Images of Pārvatī standing are now generally seen in isolation, disconnected from the image of Śiva. As a rule, they had their place near the image of Śiva, or formed part of the image of Umāsahita, "Śiva in his togetherness with Umā"; her pendant arm included her smaller shape in the ambience of the total image of god and goddess. Seen alone, nothing but her totally anthropomorphic rendering and her crown shows her to be the Great Goddess.

112 Devī as Umā

Chola Dynasty
Tamil Nadu
Last third tenth century
Copper
Height 13" (33 cm)
The Cleveland Museum of Art. Gift of J. H. Wade

In this image, the body of Umā is young and trim, its modeling concise. Her accouterments accompany, define, and accentuate the swell of her shape. The mood of the image is conveyed by the dreamily awake yet watchful face, attentive to a surging bliss; it rises in her young breasts and raises the fluttering ends of the scarf draped on her hips. The conical crown (*karaṇḍamukuṭa*) is the largest of the pert, peaked shapes that lend charm to her accouterments. The image, like all Chola "bronzes," has a very high percentage of copper.

PUBLISHED

Bulletin of The Cleveland Museum of Art, vol. 13, no. 4 (April 1926), p. 79, repro.

Providence, Rhode Island School of Design, Museum of Art, *Bronzes of India and Greater India* (November 2–30, 1955), pp. 11, 19, no. 17.

"The Indian Age of Bronze," *Arts*, vol. 30, no. 2 (November 1955), p. 16, repro.

Heinrich Zimmer, *The Art of Indian Asia*, ed. Joseph Campbell (New York, 1955), vol. 2, pl. 415a.

Helen Comstock, "The Connoisseur in America: 'Small Bronzes of Greater India,'" *Connoisseur* (April 1956), p. 220.

R. C. Majumdar and A. D. Pusalker, eds., *The History and Culture of the Indian People*, vol. 5, *The Struggle for Empire* (London, 1957), p. 672, pl. lviii, fig. 131.

Cleveland, The Cleveland Museum of Art, *Handbook, 1958* (Cleveland, 1958), no. 760.

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 27.

113 Devī as Umā

Chola Dynasty
Tamil Nadu
Late tenth–early eleventh century
Bronze
Height 33⅛" (84 cm)
The Norton Simon Foundation, Pasadena

Of all Chola bronzes celebrating the Great Goddess as Umā/Pārvatī, this image is one of the most sensual. Sensuality imbues the image in all its parts; the burgeoning, voluptuous breasts and thighs seem unaware of the ornaments and garment that clasp and veil them. Where in one place along the left leg the garment projects beyond the body, it is but a foil for the fullness of the limb. The somewhat large face lit by candor is surmounted by a crown assimilated to the *jaṭāmukuṭa* coiffure generally worn by Śiva. Its ascending curves gather and bring to a point the vibrations sent forth by the form of the sculpture. The shape and proportion of the image could suggest a deified queen, an incarnation of the Great Goddess in the likeness of Umā.

114 Devī as Umā

Chola Dynasty
Tamil Nadu
Second half eleventh century
Bronze
Height 21¼" (54 cm)
Collection Mrs. John D. Rockefeller 3rd, New York

The image of Umā/Pārvatī, mellifluous in every part, is of the lineage of no. 112. Here, however, the body and limbs cohere less tersely and more suavely. The more detailed, naturalistic treatment, particularly of the abdominal region, is embedded in an overall delicacy of modeling that diffuses its melting grace throughout the image. Garment and jewelry define the curving planes of the modeled form as the horizontal lines define the rib cage. Their apparent "naturalism," however, belongs to a different category from that of the modeling of the abdomen: it is a conventionalized rendering of a spontaneous observation first given form in an earlier phase of Indian sculpture.[1]

The goddess stands at ease in her gentle, triply bent (*tribhaṅga*) posture. The right leg carries her weight; the bend of the right hip has the fluency of a dance pose and frees the pendant left arm from rigor. Serene and self-enchanted, the round-faced goddess communicates her divinity to the space that encloses her young body. The squared lotus base on which her figure is raised is as harmoniously a part of her being as is her almost architecturally articulated crown.

1. *See* Douglas Barrett, *Early Cola Bronzes* (Bombay, 1965), pl. 29.

PUBLISHED
Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 39.

115 Devī as Umā

Tamil Nadu
Thirteenth century
Bronze
Height 40⅞" (103.8 cm)
The Detroit Institute of Arts. Founders Society, Sarah Bacon Hill Fund

This image belongs to a period between the rules of the Chola Dynasty (846–1173) and the Vijayanagara Dynasty (1335–1600). Within the given iconographic and iconometric canons, sculptors were free to give form to the Great Goddess as she revealed herself to each of them. They fashioned her image not only according to their own creativity and skill, but also in conformance with the ineluctable stylistic changes that they themselves caused and compulsively followed. The exaggerated bend of the long-limbed figure and the formularized simplification of such parts of the body as the globular breasts, the conical upper part of the pendant arm, and the sharply edged facial features show an artistic orientation in which the gods, as seen and given form by Chola sculptors, are no longer at ease. These images owe their qualities to what had become an established tradition, and the contact of the artist with the goddess whose image he fashioned became indirect, his vision being fixed instead on her Chola image.

The mighty triple flection of the figure yields a contour as sharp as it is elegant. The large oval head and the high conical crown (*karaṇḍamukuṭa*) add their stabilizing weight to a statue that commands attention. The face, with its overly articulate sharpness of features, bears no direct reference to the being of the goddess. Rather, it is a physiognomy defined by a style given to the simplification and overemphasis of established traits.

PUBLISHED

Toledo, Toledo Museum of Art, *East Indian Sculpture from Various American Collections* (January 7–28, 1940), no. 21.

Sherman E. Lee, "East Indian Bronzes," *Bulletin of The Detroit Institute of Arts*, vol. 21, no. 4 (January 1942), pp. 29, 30, repro.

Providence, Rhode Island School of Design, Museum of Art, *Bronzes of India and Greater India* (November 2–30, 1955), p. 20, no. 56 (text only).

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 56.

Detroit, The Detroit Institute of Arts, *The Detroit Institute of Arts Illustrated Handbook* (Detroit, 1971), p. 60, repro.

Detroit, The Detroit Institute of Arts, *Selected Works from The Detroit Institute of Arts* (Detroit, 1979), p. 33, no. 16.

116 Devī as Umā

Pāṇḍya Dynasty
Tinnevelly District, Tamil Nadu
Thirteenth century
Bronze
Height 26" (66 cm)
Victoria and Albert Museum, London

Brooding mindfulness spreads throughout the heavy form of the Great Goddess in her image as Umā. Stylistically, her short-waisted shape is of almost the same age as the post-Chola image (no. 115), yet style as a denominator of time is here crossed by style as a denominator of place or region, of a local artistic tradition. Sculptures of the Pāṇḍya school in the extreme south of India, to the south of the Chola kingdom, are compact and unaccentuated. The figure, despite its heaviness, seems to hover rather than to stand. If the image lacks the vitality or aplomb of a Chola bronze, the figure seems to listen to her own meditation.

A broad, *liṅga*-like crown surmounts the lowered head of the goddess; coiffure and ornaments connect it with her shoulders in one compact unit, and its slight tilt responds to the slant of her legs. The exaggerated bend toward the right and the posture and mass of the right hip and thigh are consistent with the massing of volumes—from the crown and head unit to the globular breasts closely set below the circular necklace as part of the shoulder region. The unaccentuated coordination of the masses contrasts with the sinewy, serpentine elegance of Chola form. The goddess is made manifest according to the possibilities within each artistic tradition. This is the concession the goddess had to make in order to manifest as a work of art.

GAṆEŚA, SON OF PĀRVATĪ (OR ŚIVA)

117 Gaṇeśa

Chola Dynasty
Tamil Nadu
Late tenth–early eleventh century
Bronze
Height 23⅛" (58.8 cm)
Nelson-Atkins Museum, Kansas City, Missouri.
Nelson Fund

While the image of Gaṇeśa is worshiped under different names and in as many varieties of form as can be distinguished by the number of his arms and selection of his attributes, the basic shape of this god combines an anthropomorphic body with an elephant's head. The body is that of a heavily built adult male with a big belly coalesced with a chubby infant's surplus of adipose tissue. The ears and trunk of the elephant's head are focal points for the sculptor's ingenuity.

This image shows Gaṇeśa standing in a slightly flexed position, his weight resting on the left foot, with a conical crown (*karaṇḍamukuṭa*) surmounting his noble head. Two delicate chains pass from the middle of an ornate headband around the frontal lobes; similarly, two slanting lines meet in the middle of his chest. Such peaked shapes applied to the vigorously modeled volumes of head and body are a peculiarity of this image and are part of its whole form. Thus, the thin ears flap as concave, four-pointed shapes, their corners conspicuously and sensitively drawn; similarly pointed are the ends of the trunk, weapons, and fingernails and of the loops at the hips and the drapery along the legs. With corresponding precision, two knob-ended chains dart to the right and left from the central loop of the sash around the loins and touch the well-modeled knees. These pointed centrifugal shapes animate the bulk of Gaṇeśa's image; they enhance the wisdom and elegance of his physiognomy. With utmost delicacy, his trunk points toward the ball of sweetmeat in his main left hand which presently will be carried to his mouth. The main right hand holds his broken-off tusk and the other right hand holds an elephant goad (*aṅkuśa*); the second left hand seems to hold a mallet (*mudgara*)(?).

PUBLISHED

"Entering Public Domain," *ArtNews*, vol. 62, no. 10 (February 1964), pp. 35, 60, repro.

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 25.

Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Handbook of the Collections*, vol. 2, *Art of the Orient*, 5th ed. (Kansas City, 1973), p. 133, repro.

118 Gaṇeśa Seated

Malla Dynasty
Nepal
Fourteenth century
Bronze
Height 7⅜" (18.7 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

The four-armed, elephant-headed Gaṇeśa, seated in a posture of royal ease (*mahārājalīlā*), rests his main left hand holding a bowl of globular sweetmeats (*modakas*) on his left leg. His main right hand holds his broken tusk on the thigh of his bent and raised right leg. Though potbellied, this Nepali image is less obese than his Indian prototypes (*see* nos. 61–63, 117). His trunk, however, is bulbous. It becomes vividly prehensile where it reaches across the serpent that forms the sacred thread (*upavīta*) to pick up a *modaka*. The happy mood of the slit-eyed god is conveyed by the jagged silhouette of his image produced by his raised upper arms and the several accouterments bent upward—the fluttering ends of the drapery below the arms and of the head ornaments behind his ears, and the peaks of his diadem. These jagged shapes bend up toward the god's crown of piled-up strands of hair (*jaṭāmukuṭa*), where further curlicues lead to the crowning crest. Strands of hair cover the shoulders; a few simple ornaments diversify the smooth surface of the image.

KUMĀRA/KĀRTTIKEYA/SKANDA, SON OF ŚIVA

119 Kumāra

Pāla Dynasty
Kurkihar, Bihar
Eighth–ninth century
Bronze
Height 4½" (11.4 cm)
Collection Ravi Kumar, Paris

Kumāra, the "eternal divine child," child of mystery (Guha), rides his peacock vehicle (*vāhana*), whose tail feathers spread behind him as a cusped, layered aureole (*prabhāmaṇḍala*) of many "eyes," radiant as the sun, which they symbolize. The sculpture in the round, staggered in three main planes, combines the god-child and his peacock *vāhana* as one image. His child's body astride the peacock, he holds his lance and a fruit as a child would carry his toys. But, in his chubby face, the eyes are not those of a child; their glance is charged with a foreboding and concern that almost outweigh even the splendor of his *prabhāmaṇḍala*, the aura of light of the peacock's plumage. In front of a vision like this, the eighth-century poet Śaṅkarācārya, in his hymn *Śrī Subrahmaṇya Bhujaṅgam*, appealed to Lord Guha, the dweller in his heart:

> When all external props fail me
> Be Thou my refuge . . .
> Come with thy lance, mounted on the peacock
> Bid me, fear not, when the messenger of Death
> Faces me.[1]

1. Quoted in Ratna Navaratnam, *Karttikeya: The Divine Child* (Bombay, 1973), p. 240.

120 Kumāra(?)

Kashmir
Ninth century
Brass with silver inlay
Height 10⅝" (27 cm)
Pan-Asian Collection

This figure of the two-armed young god, holding a rosary and an unidentified object (a long rod terminating in a disk set with beads) instead of the usual lance, and riding a peacock, its head missing, could be Kumāra, son of Śiva, although it might instead be the Bodhisattva Mañjuśrī.[1] The image, with its broad face and wide shoulders, is summarily modeled, its flattened masses conceived as if spread out in a plane of radiance. The god is seated in a posture of ease, his legs widely spaced, cylindrical shapes supported by a simple, solid base.

Whether the image is Buddhist or Śaiva can be decided only by identifying the object, whose sun-and-moon-like plaque resembles the shapes that form the crown of this and other Hindu and Buddhist metal images from Kashmir. These shapes are part of the style of Kashmir bronzes; they do not express a Buddhist or Śaiva or Vaiṣṇava truth. It is in this form that Kashmir sculpture gives shape to the divine.

1. Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), p. 84.

PUBLISHED
New York, The Metropolitan Museum of Art, *Arts from the Rooftop of Asia* (April 22, 1971–January 30, 1972), no. 4.
Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), pp. 84–85, no. 18.
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), p. 49, no. 24.

121 Skanda/Kumāra

Nepal
c. ninth century
Bronze
Height 2¾" (7 cm)
Collection Mr. and Mrs. James W. Alsdorf, Chicago

This diminutive bronze shows the immensely powerful "divine child" Skanda petting his peacock vehicle (*vāhana*). Sitting next to the bird, he is at ease, yet commanding in the way he carries his body and aloof in the way he tilts his face. He wears little, but distinctive, jewelry although it is not—like the tiger-claw necklace—characteristic of Skanda images. Apparently, this necklace was originally meant to be set with precious stones. The upper part of Skanda's body is naked. Its modeling is reminiscent of that of *Kṛṣṇa Subjugating the Serpent Kaliya*, a magnificent stone image of the seventh century in the Old Palace in Katmandu.[1] The peacock twists its neck toward Skanda and spreads its

tail, which fans out as a free-form disk behind and to the left of Skanda.[2] The small bronze excels in the ingenuity of its nonhieratic composition in the round, unified by the disk of the peacock's tail patterned with its many "eyes."

1. Stella Kramrisch, *The Art of Nepal* (New York, 1964), pl. IV. *See also* the figures of the children in the image of the Buddhist goddess Hāritī, in Pratapaditya Pal, *The Arts of Nepal*, pt. 1, *Sculpture* (Leiden, 1974), fig. 60.
2. *See* the equally animated peacock carved in low relief from an earlier date, in Pal, *The Arts of Nepal*, pt. 1, fig. 260.

122 Kumāra Dancing

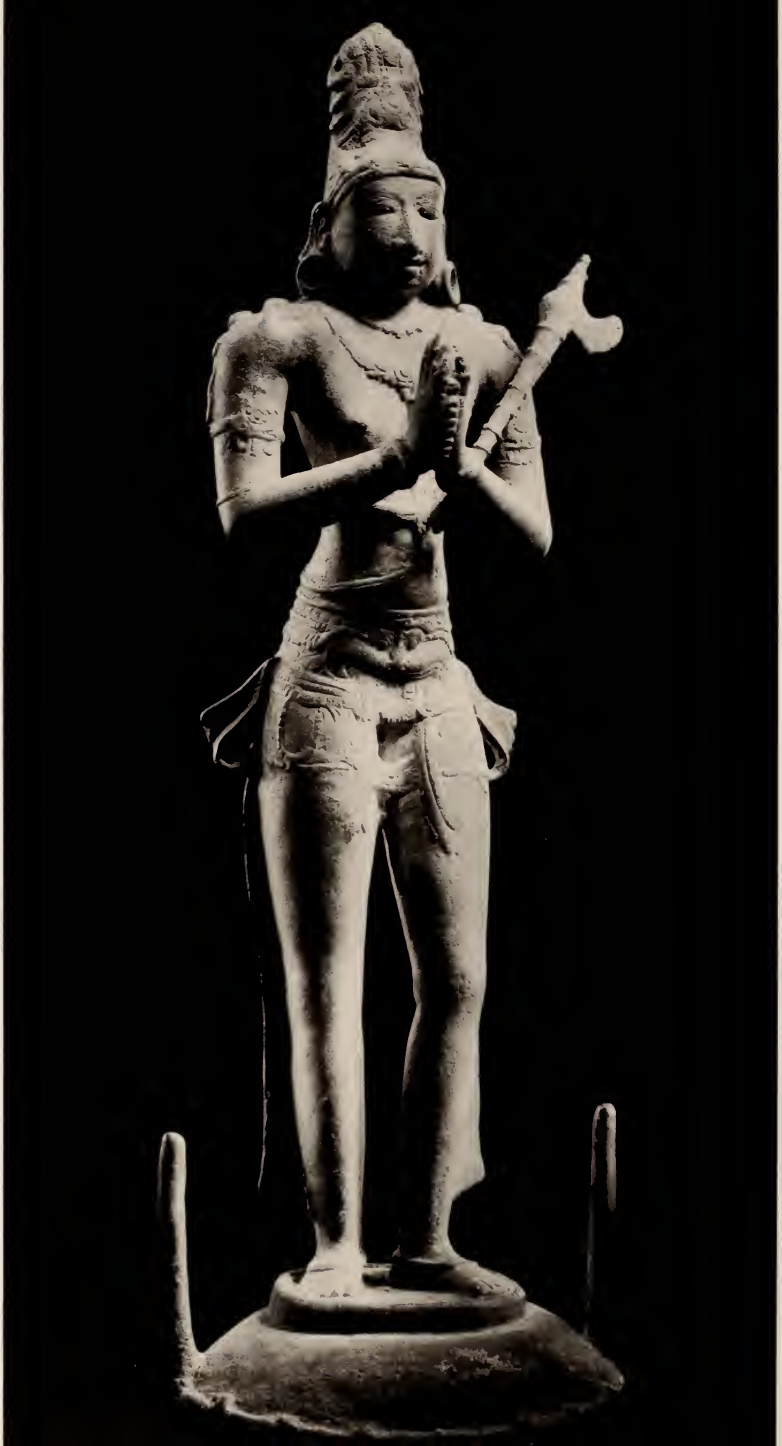
Nepal
Sixteenth century
Gilded bronze inset with jewels
Height 6¼" (15.9 cm)
The St. Louis Art Museum. Purchase, W. K. Bixby Fund

When Śiva had arrived at the momentous decision to destroy Tripura, the three cities of the demons, Pārvatī, in order to relieve the tension, drew Śiva's attention to his child Kārttikeya. He was brilliant like the sun and wonderfully attired with manifold ornaments, gleaming jewels, and tinkling bells, his locks wreathed with flowers. Śiva feasted his eyes on him. For a moment he forgot the harassed gods, threatened by the demons, who had assembled around him. He embraced the child, kissed him, and bid him dance. The wonderful child then danced gently, playfully, dispelling the anguish of the assembled gods. The host (*gaṇas*) of Śiva joined in the dance and, at the bidding of Lord Śiva, the entire universe danced for a moment.[1]

Cast in bronze, Kumāra, the "divine child," dances on his toes in the *catura* pose. The right hand is playfully raised in *cinmudrā*, the gesture of silent instruction, and his heavy head smiles impishly and turns toward the left arm, bent at the elbow and held across his waist. His jewelry nearly outweighs his dumpy shape. His peacock vehicle stands by, sleekly elegant. Volumetrically, the shapes of Kumāra and the peacock, seen from the back, reciprocate their respective movements, while, seen from the front, the sportive gesture of Kumāra's arm raised in *cinmudrā* is strengthened by the corresponding angles of the bird's body, neck, and head. A fulsome, circular lotus base completes the composition.

1. *Liṅga Purāṇa*, 1.71.121–31, ed. Jīvānanda Vidyāsāgara (Calcutta, 1885).

PUBLISHED
"A Twelfth Century Nepalese Bronze," *The Saint Louis Art Museum Bulletin*, vol. 7, no. 6 (March–April 1972), pp. 1–3, cover.
"Art of Asia Recently Acquired by American Museums," *Archives of Asian Art*, vol. 26 (1972–73), p. 92, fig. 44.
Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), pp. 117, 133, no. 88.



The images of the saints are ideal portraits. They show the person of the saint recognizable by his specific attribute and by his physiognomy, transfigured by *bhakti*, the state of loving devotion in which the saint dwelt in the presence of Śiva. Some, like that of Caṇḍeśvara (no. 123), are of legendary saints, others, of inspired South Indian poets. The ardent intensity of the hymns and songs of Appar (*see* no. 125) and the lyrical sanctification of the land of the Tamils by Sambandar (*see* no. 124) form the bulk of the *Tēvāram*, a collection of canonical significance. The hymns and odes of Māṇikkavācaka (*see* no. 126) are collected in the *Tiruvācakam*, the Śaiva liturgy of South India.

123 Caṇḍeśvara

Chola Dynasty
Tanjavur, Tamil Nadu
Eleventh century
Bronze
Height 18½" (47 cm)
Nelson-Atkins Museum, Kansas City, Missouri.
Nelson Fund

The over-tall figure of Caṇḍeśvara exceeds the maximum standard proportion (measured by face lengths) set for an image of deity. Like Śiva, Caṇḍeśvara is crowned by a *jaṭāmukuṭa*. His hands joined in salute (*añjalimudrā*) are held in front of his chest, offering flowers(?) and cradling an ax that leans on his arm. The ax is Caṇḍeśvara's cognizance. With it, in a paroxysm of *bhakti*, he cut off his father's foot.

The legend of Caṇḍeśvara tells of the cause of his fierceness. He is described as a very dark, young cowherd who, in his devotion to Śiva, set up *liṅgas* of sand and worshiped them by pouring over them the overflow of the cows' milk. His father, who had heard of the strange ways of his son and was angered by what seemed to him a waste of the precious milk, kicked one of the sand *liṅgas*. Caṇḍeśvara then cut off the foot that had kicked his god immanent in the *liṅga*.

This image of the dark, fierce lad, a child of the jungle, carrying the woodcutter's ax, shows him transfigured by the intensity of his devotion to Śiva. Shy and overcome by the grace of his lord, he stands before him, decked with the ornaments and raiments that the sculptors used when visualizing deity.

PUBLISHED

Paris, C. T. Loo & Cie, *Exposition de Sculptures et Bronzes Anciens de l'Inde* (June 14–July 31, 1935), p. 13, no. 33, pl. XVI.

Wellesley, Massachusetts, Wellesley College, Farnsworth Art Museum, *The Art of India* (April 18–May 15, 1953), no. 24.

Providence, Rhode Island School of Design, Museum of Art, *Bronzes of India and Greater India* (November 2–30, 1955), p. 19, no. 20 (text only).

Chicago, The Art Institute of Chicago, *Master Bronzes of India* (1965), no. 32.

Pratapaditya Pal, "The Rich Variety of the Indian Bronze," *Apollo*, n.s., vol. 97, no. 133 (March 1973), pp. 286, 288–89, fig. 10.

Kansas City, Missouri, William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Handbook of the Collections*, vol. 2, *Art of the Orient*, 5th ed. (Kansas City, 1973), p. 131, repro.

124 Sambandar

Chola Dynasty
Tamil Nadu
Twelfth century
Bronze
Height 22" (55.9 cm)
Lent anonymously

(Shown only in Philadelphia)

The saint, here, as in most of his images, shown as a child, holds a cup in his left hand; the extended forefinger of his right hand points up in wonderment (*vismayahasta*) to Śiva. Sambandar was nourished, legend tells, by Pārvatī's own milk,[1] shown in the image by the cup in the child saint's hand. Although no child was ever born of Pārvatī's womb,[2] the goddess let flow her milk to nourish the poet-saint Sambandar. In this image, the boy saint—abundantly fed by Pārvatī's milk—wears a child's protective ornament, the tiger-claw necklace, as becomes his age. His lips part for a new song, intoning its words, while he leans forward listening to the music.

Sambandar was a pilgrim. Wandering from one sacred site to another in the seventh century, he saw and praised Lord Śiva as he met him again and again, each time in a new setting and in a new mode. This is how he found him in the shrine of Annamalai:

> The chief of the Himalayan
> gods, the Lord whom all
> praise in the world's every age,
> the Pure One who saves those
> who worship Him with love, lives
> in the shrine of Aṇṇāmalai
> on whose slope the cowherd looks
> for a lost buffalo whose
> bellow he hears, and when
> He plays his reed-flute
> the whole
> herd gathers around.[3]

The bucolic setting of Sambandar's song provided the circumstances of the poet's realization of Śiva.

"Naturalism," as earthy as the setting of the shrine of Annamalai and the modeling of this image, is a property of South Indian sacred poetry and sculpture.

1. *See* F. H. Gravely and T. N. Ramachandran, *Catalogue of the South Indian Hindu Metal Images in the Madras Government Museum, Bulletin of the Madras Government Museum,* n.s., general section, vol. 1, pt. 2 (1932), p. 15.
2. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 367–71.
3. *Tēvāram,* 1.69.6, translated in Indira Peterson, "Singing of a Place" (in press).

125 Appar

Tamil Nadu
Thirteenth century
Bronze
Height 23¾" (60.3 cm)
The Art Institute of Chicago. Bertha Evans Brown Collection

Standing in the same position as does Caṇḍeśvara with his ax (no. 123), Appar holds a spud. He took it with him on his wanderings, using it to remove such grass as had grown between the stones in the pavement of the Śaiva temples that he visited in the seventh century. The sculpture shows the saint, a short, homely figure, humble in his self-chosen service to his god. His ecstasy dictated to him the many words of the songs he composed, exalting the many shrines he helped to conserve. Appar's spud is a symbol of the total dedication of the saint to Śiva, whom he praised in each of his temples. Thus, Appar sang in one of his songs:

> Our Lord of Innampar knows
> those who worship Him
> with flowers and praise,
> and weep for Love
> of Him
> and cry out in their love,
> as well as those who waste their
> days unaware
> of Him, the Lord.[1]

The folded hands of the image bring no other offering to Śiva than the intensity of the saint's dedication to his god.

1. *Tēvāram*, 5.135.8, translated in Indira Peterson, "Singing of a Place" (in press).

126 Māṇikkavācaka

Tamil Nadu
Fourteenth century
Bronze
Height 30" (76.2 cm)
Lent anonymously

(Shown only in Philadelphia)

Māṇikkavācaka, who lived in the late seventh and early eighth century, was a prime minister at the Pāṇḍya court. He left the worldly life, however, for he felt, as he sang in one of his hymns,[1] that Śiva had taken over his mind as his shrine, his body as his dwelling. Śiva had given himself to his saint; Māṇikkavācaka had nothing else to give the god.

In radiant beauty, and almost naked like Śiva as Bhikṣāṭana, the Supreme Beggar (*see* nos. 33, 34), the saint holds a manuscript in his left hand. His right hand shows the gesture of instruction by silence (*cinmudrā, vyākhyānamudrā,* or *upadeśamudrā*). The flection of his body in the right hip is marked by the crossing of the strands of the undulating sacred thread with the string of the *kaupīna,* the cloth covering the genitals. Wondrous bliss is communicated by the open, entranced eyes emphasized by their ridged curves and those of the brows. Body and limbs of the ascetic saint are adorned not by ornaments but by an inner beauty that has shaped the entire countenance of the figure. The curly hair spreads in locks that form the nimbus behind the head of the saint, who felt Śiva's grace in his desire for the love of god.

Based on the "naturalism" and tactile subtleties of Chola bronzes, the simplifications of its style succeed in giving this image the clarity in which its sculptor saw the saint.

1. *See* F. Kingsbury and C. E. Phillips, *Hymns of the Tamil Śaivite Saints* (London, 1921), p. 41.

127 Śaiva Saint

Madura District, Tamil Nadu
Eleventh century
Bronze
Height 22½" (57.2 cm)
Pan-Asian Collection

Rapture carried in weighty dignity distinguishes this image of a saint. Although no cognizance characterizes his image, it stands out from the host of anonymous figures of saints in South Indian temples by the high quality of a specific style different from that of Chola bronzes.

The massiveness of the statue belongs to its style rather than to the physique of its "model" (compare no. 116). Solid cylindrical shapes prevail from the high *linga*-shaped crown of piled-up strands of hair to the sensitively spaced and modeled legs. They are set off by a stylization of the apparel in flat layers, especially around the loins, where it culminates in the disk shape of the sash ends layered on top of the short loincloth. The broad, beatific face of great nobility and devotion is carried by a neck showing the customary three horizontal lines or folds (*trivali*) as marks of beauty.

PUBLISHED
Stuttgart, Württembergischer Kunstverein, *Indische Kunst* (January 20–March 13, 1966), no. 113 (text only).
Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), pp. 126–27, no. 73.

128 Trident (Triśūla)

Chola Dynasty
Tamil Nadu
Tenth century
Bronze
Height 32⅞" (83.6 cm)
Collection Dr. Samuel Eilenberg, New York

A pillarlike shaft carries on a platform above its capital Śiva's trident (*triśūla*). Its two outer prongs form a circle; their tips almost touch. The central prong forms the axis of the *triśūla*, its flat shape resembling that of a thunderbolt (*vajra*). The lateral prongs are indented at their bases, where they are raised on vertical extensions above the platform. In front of the *triśūla* stands Śiva Vṛṣavāhana, the Lord Who Has the Bull for His Conveyance, leaning on his vehicle.

The trident, alone among Śiva's weapons, such as the arrow, ax, and sword, was shaped in its own right as a ritual object. Here, the image of Śiva, though of diminutive scale, is placed in front of his symbol, a combination akin to the juxtaposition of the image of Śiva and the *liṅga* (no. 81). As a sacred object, Śiva's *triśūla* is comparable to Viṣṇu's wheel (*cakra*), although unlike the *cakra* the trident has no myth of its own.[1]

Chola iconography gives prominence to the ax among Śiva's weapons (*see* nos. 85, 86, 88, 109, 110), be it the battle-ax or the woodcutter's ax, for Śiva was a warrior on the battlefield of the gods and demons and a hunter in the forest of life. Another South Indian school, that of the Hoysaḷas, however, puts the *triśūla* in Śiva's hand.[2] In northern India, the trident is Śiva's most characteristic weapon (*see* nos. 42, 108).

The *triśūla* is a three-pronged lance (*śūla*). It is held by Śiva from the beginning of his representation in art on the coins of the Indo-Scythian ruler Vīma Kadphises. There Śiva is represented as Vṛṣavāhana, in the same position as on this *triśūla*, the only difference being that the bull faces left on the coins, whereas here it faces right. On some of Vīma Kadphises's coins, Śiva Vṛṣavāhana holds a long-staffed trident in his right hand.[3] On others the trident is shown alone—without Śiva or the bull.[4] The trident as an aniconic symbol apparently stands for Śiva himself.

The resemblance of the outer prongs of the trident to a bull's horns, furthermore, connects the weapon not only with Śiva's bull but also with Śiva himself, who is praised in the *Mahābhārata* as the one who is represented by the horns of the bull, bull of bulls.[5] Some of the rock-cut guardian figures (*dvārapālas*) at the entrance to South Indian Śiva temples of the Pallava Dynasty sprout bull's horns from their crowns.[6]

1. *See* W. E. Begley, *Viṣṇu's Flaming Wheel: The Iconography of the* Sudarśana-Cakra (New York, 1973), passim.
2. *See* S. K. Maity, *Masterpieces of Hoysala Art* (Bombay, 1978), pls. 21, 61, 74, 75.
3. John M. Rosenfield, *The Dynastic Arts of the Kushans* (Berkeley and Los Angeles, 1967), pl. II, figs. 19–27, 29.
4. *Ibid.*, pl. II, fig. 28; pl. VIII, fig. 157.
5. *Mahābhārata*, 7.173.30–31, ed. Vishnu S. Sukthankar et al., vol. 9 (Poona, 1958). *See also* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), p. 14.
6. *See* K. R. Srinivasan, *Cave-Temples of the Pallavas* (New Delhi, 1964), p. 93, pl. XXVB.

PUBLISHED

PARIS, C. T. LOO & CIE, *Exposition de Sculptures et Bronzes Anciens de l'Inde* (June 14–July 31, 1935), p. 9, no. 15, pl. IX.

NEW YORK, C. T. LOO & CO., *An Exhibition of the Sculpture of Greater India* (1942), p. 62, no. 46.

ROCHESTER, UNIVERSITY OF ROCHESTER, MEMORIAL ART GALLERY, *The Art of India* (April 7–30, 1961), no. 37, cover.

129 Brahmā and the Four Vedas

Karkoṭa Dynasty
Kashmir
Seventh century
Bronze
Height 9½" (24 cm)
Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, Berlin (West)

(Shown only in Philadelphia)

Brahmā's paramount role in the myth of Śiva is not commemorated in Indian art. Rudra/Śiva sprang from Brahmā the Creator's angry forehead and was charged by his father with the creation of man (*see* no. 45). Śiva refused to create mortals and withdrew into himself, becoming a motionless post (*sthāṇu*). The sign of the post is similar to Śiva's "sign," the *liṅga*. The *liṅga* extended beyond measure, from the netherworld into the empyrean. Brahmā and Viṣṇu witnessed its manifestation in the flood of a cosmic night of dissolution. They could neither fathom the *liṅga* nor identify its frightening splendor until Śiva manifested within its flames (*liṅgodbhava*). In the image of *liṅgodbhava* (no. 9), Brahmā is shown in the shape of a wild gander (*haṁsa*) while Viṣṇu takes the shape of a boar, but the small shapes of the two gods are marginal. Another thematically related scene (no. 8) shows Brahmā and Viṣṇu worshipfully flanking the *liṅga*. Their figures are of equal height; the *liṅga* is central.

Here, Brahmā has only one head, although he is usually shown with four heads, the number referring to the four Vedas and the four directions of space. In one exceptional image (no. 45), the four-headed image of Brahmā carries a third eye on the forehead of each of its four faces, thus assimilating his image to that of Śiva. In this image, Brahmā's portly figure is that of an ascetic, clad in ascetic garb, as are the four small, nimbed figures that flank him representing the four Vedas. The largest of the four is graced with a horse's head instead of a human head. The *Viṣṇudharmottara Purāṇa* specifies that the Sāmaveda should be represented as having the head of a horse.[1]

1. *Viṣṇudharmottara Purāṇa*, Third Khaṇḍa, 3.73.42, ed. Priyabala Shah (Baroda, 1958). Herbert Härtel identifies the head in this image as that of a horse, in *Indische Skulpturen*, vol. 1, *Die Werke der Frühindischen, Klassischen und Frühmittelalterlichen Zeit* (Berlin, 1960), p. 76.

PUBLISHED

Herbert Härtel, *Indische Skulpturen*, vol. 1, *Die Werke der Frühindischen, Klassischen und Frühmittelalterlichen Zeit* (Berlin, 1960), pp. 74–76, pls. 44, 45.

Stuttgart, Württembergischer Kunstverein, *Indische Kunst* (January 20–March 13, 1966), no. 94, pl. 32.

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1971: Ausgestellte Werke* (Berlin [West], 1971), no. 101, pl. 23.

Pratapaditya Pal, "A Brāhmanical Triad from Kashmir and Some Related Icons," *Archives of Asian Art*, vol. 27 (1973–74), p. 34, fig. 2.

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1976: Ausgestellte Werke* (Berlin [West], 1976), no. 101 (text only).

Phyllis Granoff, "Maheśvara/Mahākāla: A Unique Buddhist Image from Kaśmīr," *Artibus Asiae*, vol. 41, no. 1 (1979), p. 81, fig. 20.

PAINTINGS

Images of Śiva in stone, wood, clay, and bronze were made for the purpose of worship, and were subject to specific iconometric and iconographic rules. They were part of a temple and, like the temple itself, required a ritual consecration for Śiva to reside in them. Polychromy, emphasizing modeling in color, played a glorious part in the effect of some sculptured images, such as those of the surrounding chapels of the Kailāsanātha Temple in Kanchipuram (c. 700–728). Polychrome sculptures would also be part of an allover pictorial conception, a world of color in which the sculptures would be the main accents, as in the Hāritī chapel in cave temple 11 in Ajanta of the late fifth century. In other temples, paintings would cover a wall, as in the ambulatory of the Bṛhadīśvara Temple in Tanjavur of the early eleventh century, spreading their narration in compositional simultaneity over its entire surface.

In paintings on cloth, which would be unfurled in the temples on special occasions, the hieratic subject had the validity of an icon; such paintings have survived only in Nepal (*see* no. P–53). Paintings also added the immediacy of their effect to sacred texts written in palm-leaf manuscripts and on their covers, to whose long thin format their compositions were adjusted; in these, the hieratic rules were observed, although on a diminished scale (*see* no. P–25). Paper became widely used for books from the late fourteenth century on, after which the format of the book and painted area no longer depended on the size and shape of a palm leaf. There, text and illumination had shared a page, although the diminutive paintings did not always illustrate the accompanying passages. The larger format made possible by the use of paper for the pages of a book suggested a larger size for the paintings. Ultimately, the paintings ousted the text, relegating it to a few lines as a kind of caption on the painted surface, or, if greater scope was required for the text, to an inscription added on the back of the painting, whose subject, in any case, was familiar to the patron who had commissioned the picture book for his use. Its pages were loose, not bound; the paintings, almost as large as the pages themselves, allowed the patron to savor at his leisure the beauty of each separate scene before him. Such moments of private delight in the pictures of religious subjects, though they could not equal the spellbinding intensity of participation in the presence of deity that the consecrated image in its hallowed setting vouchsafed, could be repeated in the patron's home and shared by others. Aesthetic contemplation could transport the patron to moments of bliss akin to yogic absorption.

Following the example set by the Mughal rulers, from the sixteenth to the nineteenth century at the courts of the Indian princes a prodigious number of paintings was produced. They were generally small in size and—in contrast to those of the Mughal school—essentially planar in conception, each local center contributing a freshness of its own to an overall "Rajput" style in its successive phases.

Paintings of Śaiva subjects are relatively few in number compared with those with Vaiṣṇava themes, particularly those illustrating the life of young Kṛṣṇa, whose scenes of love and adventure in pastoral settings or palatial buildings had irresistible charm. Cremation grounds frequented by Śiva had less popular appeal, although painters of the western Panjab Hills included them in a suave, lyrical landscape that provided the setting of more than one Śaiva painting. Śiva's home is the Himalayan Mountains; Pārvatī is the daughter of King Mountain (Parvatarāja). The rulers of the small Himalayan states built Śiva temples; they patronized, and even figured in, paintings of Śaiva themes. It was at their courts that most Śaiva paintings were created, but a few outstanding Śaiva paintings were the work of court schools south of the Himalayas. In addition to the princely courts, monasteries were also patrons of Śaiva paintings.

Mahārāja Sansār Chand (1775–1823) of Kangra in the Himalayan hills was a great patron of art, and he is shown in two miniatures admiring paintings.[1] He built a temple to Śiva and Pārvatī in 1793, in which he put two silver-plated and almost life-size statues of the divine couple. The statue of Śiva is said to have been modeled on Sansār Chand's own body, "nude, save for a dhoti tied round the waist."[2] In this near-identification of his portrait with the image of his god, Sansār Chand was not alone among Indian rulers. The portrait statue of King Ādityasena assimilated to an image of Śiva was set up in the temple that this ruler built about 670 in the present-day village of Aphsar in Bihar.[3] Mahārāja Sansār Chand also commissioned a series of over one hundred large paintings illustrating the life of Śiva.[4] The hands of several painters can be distinguished in this lavish series, akin in its pageantry to the narratives of the *Matsya Purāṇa* and the *Śiva Purāṇa*, compiled between 250 and 500 and 750 and 1350 respectively. The landscape, architecture, costume, and style of the paint-

ings are, however, appropriate to Kangra during the period of Sansār Chand's rule (*see* no. P–27).

It was, however, in the neighboring state of Mandi that an extraordinary approach to Śiva was given form in paintings connected with the rule of Rāja Sidh Sen (1684–1727), who came to the throne at the age of fifty and lived for about another fifty years.[5] Śaiva temples predominate in Mandi, some preserved from the fourteenth century.[6] A man of enormous stature, Rāja Sidh Sen was described as a great warrior; he was also deeply religious, was credited with having supernatural powers, and was "said to have possessed a book of spells."[7] Rāja Sidh Sen was larger than life, and continues to live in paintings that show him as Śiva incarnate (*see* no. P–16). Though his figure is nobly dressed in the costume of contemporary Mandi and the iconography has no known precedent, the painting has the quality of a numinous world through which Śiva passes.

In more than one painting, Rāja Sidh Sen created an iconography of his own,[8] although it remained confined to Mandi painting. In some of the other schools of the western Panjab Hills, the pictorial renderings of local legend show the familiarity of the mountain people with such events in the life of the "family" of Śiva as their descent from Mount Kailāsa (nos. P–39–P–41). In their rendering of Śiva and the "holy family," the moods of the paintings vary from awe before the divine manifestation (no. P–39) to happiness in witnessing the divine idyll (no. P–38) to satire dispensed with artistic refinement (no. P–34).

Manifestly, Śiva, even if he falls from Kailāsa (no. P–34), was dear to the painters and their noble patrons. They were loyal to their god though he be drunk, or because he can be drunk. Śiva's drunkenness is of more than one kind; it is part of the excesses of the Great God in his abject state when he courted dishonor, part also of his aspect as Mahākāla, the dark god Time overcoming time—"his eyes . . . red on account of the excessive drink." He drinks from the *brahmāṇḍa* (the cosmic egg).[9] In the *Ṛg Veda*, Śiva drank poison from a cup together with the ecstatic ascetic Long Hair.[10] In the paintings of the western Panjab Hills, Śiva's favorite drink is bhang (*see* nos. P–33–P–37), an addiction shared by peasants and princes.

The conception and execution of Śaiva paintings range from works of elegance and forthright devotion to popular art. On all these levels, the paintings show the presence of Śiva and that of his living myth.

1. W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, pp. 259, 284, 285–86; vol. 2, p. 198, no. 10; p. 200, no. 16.
2. *Ibid.*, vol. 1, p. 246.
3. Pratapaditya Pal, *The Sensuous Immortals* (Los Angeles, 1977), p. 43, no. 19 (not identified).
4. M. S. Randhawa, "Kangra Paintings Illustrating the Life of Shiva and Parvati," *Roopa-Lekhā*, vol. 24, nos. 1, 2 (1953), pp. 23–39. The illustration preceding p. 31 is closest in style to no. P–27.
5. Archer, *Indian Paintings*, vol. 1, p. 346.
6. Compare Madanjeet Singh, *Himalayan Art* (Greenwich, Conn., 1968), p. 10.
7. Archer, *Indian Paintings*, vol. 1, p. 346.
8. Philip Rawson, *The Art of Tantra* (Greenwich, Conn., 1973), fig. 5.
9. *Lalitōpākhyāna*, quoted in T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, p. 201.
10. *Ṛg Veda Saṃhitā*, 10.136.7, ed. F. Max Müller (London, 1874).

P–1 Adoration of the Liṅga by the Gods

Malla Dynasty
Nepal
Twelfth century
Book cover: opaque watercolor on primed wood
1¾ x 22½" (4.4 x 57.2 cm)
Collection Mr. and Mrs. John Gilmore Ford, Baltimore

The center of this oblong painting on a book cover is traversed by a *liṅga* pillar, worshiped by Brahmā (on the left) and Viṣṇu (on the right) and by ten other deities, whose large seated figures are spaced at regular intervals along the panel. The shape of the pillar, suggesting the fathomless primordial *liṅga* (*see* no. 9), reveals the presence of Śiva in the four directions. This is depicted in the Nepali tradition in which not only the heads but also the hands of Śiva emerge from the *liṅga* pillar (*see* no. 82).

By its central position, although not by its size, the *liṅga* dominates the assembly of the gods. Facing toward the *liṅga*, the gods are seated at ease on bolsters, while the *liṅga* too rests on a bolster shape. Each of Brahmā's visible faces takes a lively part in the worship. Behind each of the two Great Gods are the figures of a goddess and of four of the guardians of the eight—that is, the four principal and the four intermediate—directions of the cosmos. The female figures may represent the consorts of the guardians of the eight directions.[1] Bowls with offerings, a flower, and Viṣṇu's conch shell flank the *liṅga*, while long-stemmed flowers alternate with the worshiping deities. Their lightly tinted figures are animatedly drawn on a red ground in poses that convey the spontaneity of their devotion.

1. Pratapaditya Pal, *The Arts of Nepal*, pt. 2, *Painting* (Leiden, 1978), p. 58.

PUBLISHED
Pratapaditya Pal, *The Arts of Nepal*, pt. 2, *Painting* (Leiden, 1978), pp. 58–59, figs. 53, 53b.

P–2 Śiva Manifesting within the Liṅga of Flames, Worshiped by Brahmā and Viṣṇu

Jodhpur school
Rajasthan
c. 1850
Opaque watercolor on paper
17½ x 15⅜" (44.5 x 39 cm)
Collection William Theo Brown and Paul Wonner, San Francisco

The miracle of Śiva manifesting in a cosmic night from within a beginningless and endless *liṅga* of flames was witnessed by Brahmā and Viṣṇu. The miracle was recorded in sculptures many times, from those in cave temples of Ellora to those in the temples of South India (*see* no. 9).

This mid-nineteenth-century pictorial version from Jodhpur renders the myth in the symmetry of bounded color fields representing the cosmic flood below the dark cosmic night. The small figure of Devī on the right is an addition to the traditional scenario. Five-faced and eight-armed, Śiva is seated in a yoga posture (*siddhāsana*), feet crossed at the ankles, as if floating in front of the *liṅga*. His two main arms reach out to Brahmā and Viṣṇu, who bend worshipfully under the touch of Śiva's hands, which seem to bless them. Four of Śiva's other hands are in the "half-moon" (*ardhacandra*) gesture, while the uppermost left hand gives silent instruction (*cinmudrā*), and the uppermost right hand is shown in the gesture of holding a bow (*dhanuhasta*). Śiva's third eye, the crescent moon, and the *tripuṇḍra* mark[1] are accommodated on his forehead. The glance of Śiva's eyes directed toward the tip of the nose shows him to be in meditation.

The eagerness of Brahmā and Viṣṇu's devotion, their bodies bent toward Śiva, is emphasized by the yellow *dhotis* curling and fanning out behind the gods—an idiom of the Jodhpur school, here employed expressively. The gray expanse of the cosmic ocean is bounded by a sinuous white margin suggesting the billowing waters of the cosmic flood. Flickering red flames arrayed in tiers within the yellow *liṅga* and the tremulous cloud spirals reminiscent of Chinese motifs aligned on top of the monochrome darkness of the cosmic night enliven the hieratic symmetry of the painting.

1. The *tripuṇḍra* consists of three horizontal lines of ashes drawn on the forehead and other parts of the body. They symbolize the three letters of the mantra AUM, the three sacrificial fires (*Kālāgnirudropaniṣad*, 4–8, in *The Śaiva Upaniṣads*, ed. G. Srinivasa Murti and trans. T. R. Srinivasa Ayyangar [Adyar, 1953]), the three Vedas (*Brhajjābālopaniṣad*, 5.1–2, in *ibid.*), and that all is ashes.

PUBLISHED
PRATAPADITYA PAL, *The Flute and the Brush* (Newport Beach, Calif., 1976), no. 19.
JOSEPH M. DYE, *Ways to Shiva* (Philadelphia, 1980), pp. 62–63, repro.

P–3 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Mankot school
Western Panjab Hills
c. 1710–20
Opaque watercolor on paper
8⅜ x 8⅛" (21.3 x 20.5 cm)
Collection Edwin Binney 3rd, San Diego

The divine biunity of Śiva Ardhanārīśvara, the Lord Whose Half Is Woman, is laid out on a dark, monochrome, color-saturated mustard ground. Complete wholeness in equal parts—male and female as it is in god—is shown here by the coalesced figures of god and goddess emanating from the razor-sharp vertical that divides and unites the image.

The ashen-white male half of the god, in three-quarter view, is wider than the darker half that is the Great Goddess. Here, contrary to iconographic rule, the goddess occupies the right half of Ardhanārīśvara,[1] her face, of archaic majesty, facing away in sharp profile. Śiva's body is naked but for a tiger skin fitted at his waist; he wears a garland of severed heads and bead necklaces, and a serpent coils around his neck and shoulder, rearing its head. Śiva's high forehead, streaked with four horizontal marks (*tripuṇḍra*) of ashes right and left of his third eye and further embellished by the crescent moon, recedes toward his piled-up hair kept in shape by and decorated with a string of pearls. Though his crown of matted hair is on the same level as the crown worn by the goddess, her large eye and brow, almost in front view, are drawn on a level that is slightly higher than his.

With an open, dreamily benign countenance, the god joyously steps forth into an active world. His weight rests on a full leg bare of any ornament or modeling. The long-stemmed trident (*triśūla*), with rattle drum (*ḍamaru*) attached, reinforces the central vertical of his being. The hand holding the *triśūla* spontaneously points back toward the god.

The dark-complexioned goddess stands still, proffering a large bowl (*patra*). She wears a very short bodice (*colī*) and a long, gathered skirt, which swings out at the bottom, its contour softened by a veil. She is the Great Goddess in her majesty, dressed in the fashion of the day. A strand of hair falls over her chest, and jewels decorate her body and limbs. Her lion and Śiva's bull Nandin, both as elegantly caparisoned as Ardhanārīśvara is clad, look up adoringly to the biune image and complete, in free symmetry, the hieratic composition.

Śiva, at the same time the Ascetic, the Pillar (*Sthāṇu*), and one with the Great Goddess in her majesty, is here given form by clear lines, singing in the vastness of the undefined space compressed into the color-saturated picture plane. The unity of the image, including the animals, is anchored in the angles of their limbs. Their contours are drawn with concentrated, calibrated precision, each angle a halting point of contemplation. The point where the large bell dangles from a chain around Nandin's neck epitomizes the acutely creative elation peculiar to this work, and to Mankot painting in general around the second decade of the eighteenth century. In the limpid precision of this style, the conception of Ardhanārīśvara has an immediacy of its own.

1. Traditionally, the goddess occupies the left side; however, in the marriage scene of Śiva and Pārvatī (Kalyāṇasundaramūrti), the place of the goddess is most frequently on the right of Śiva. The position on the right seems to indicate her virginity and integrity.

PUBLISHED
Portland, Portland Art Museum, *Rajput Miniatures from the Collection of Edwin Binney, 3rd* (September 24–October 20, 1968), p. 72, no. 53a.

P–4 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Guler school
Western Panjab Hills
c. 1810
Opaque watercolor on paper
8¼ x 10⅝" (20.8 x 26.9 cm)
Doris Wiener Gallery, New York

The god stands straight as a pillar on a large lotus in a green pasture. The shape of Śiva Ardhanārīśvara, the Lord Whose Half Is Woman, is assimilated in this painting to that of the goddess, the left and the right sides both wearing a skirt. The glowing red of the skirt on the goddess's side, which here is the right side,[1] is set off in a straight vertical from the pale yellow of the left half, which here represents Śiva. The goddess, of slightly darker complexion than Śiva, wears a bright yellow leopard skin over her shoulder. Her lower hand holds a black shield and her main hand holds a mighty sword, which extends in a straight vertical to the top of the painting, cutting across the fallow expanse of the hillside and also across the zone of clouds massed under a deep blue sky.

As all the strong colors are on the side of the goddess, she wears broad, deep red bangles, while Śiva wears light, golden ones. His hands hold up his trident, a banner fluttering from its staff, and a bowl—an attribute that belongs to the goddess (*see* no. P–3). The middle of the forehead is marked by the god's third eye and a low golden crescent moon rests on the dark hair of Ardhanārīśvara.

The biunity of god and goddess is strengthened by the presence of their animal vehicles. Standing to his left, Śiva's bull, large in size, the forepart fawn colored, the rest white, bows before the god, licking his "lotus foot"; the lion of the goddess, on her right, bows even deeper before her.

The total appearance of Ardhanārīśvara is deceptively feminine, the strong color accents on the right emphasizing the female half of the divine biunity. It is given form here in the atmosphere of a Guler landscape. Painting its own landscape was the mode that the Guler school embraced for making divinity manifest on earth.

1. *See* no. P–3, n. 1.

P–5 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara), Riding a Composite Nandin

Jaipur school
Rajasthan
c. 1750–80
Opaque watercolor on paper
7⅛ x 4½" (18 x 11.5 cm)
Collection William Theo Brown and Paul Wonner, San Francisco

In this image, the complexity of Ardhanārīśvara's androgynous shape is matched by that of Nandin, here a composite of many animals. Ardhanārīśvara is fashionably and elegantly dressed on the left side, that of the goddess, whereas the right half, that of the ascetic god, is naked and marked by Śiva's third eye and the crescent moon hovering in front of his forehead. A serpent is coiled around his neck, and the river Ganges springs from the god's crest of golden hair arranged above the goddess's black coiffure. Her fair complexion and diaphanous bodice (*colī*) deceptively assimilate her form to that of Śiva's ashen-white half. Śiva holds his trident while she holds the bull's reins. The image is painted on a green ground with a high horizon line; the red-streaked sky and the darkness above it mark the hour of sunset.

Nandin, gracefully stepping along, is composed of a multitude of animals—tiger, lion, bull, and antelope among them—their combined power, and that of the entire creatural world, being vested in his shape. Such composite animals were frequently painted in the Jaipur school, and more elegantly—and earlier—in the Mughal school. They have a long history in and outside India,[1] and figure most conspicuously in Scythian art. In India, not only do fabulous beasts, such as the sea monster (*makara*), belong to this mythical family, but the theriomorphic and anthropomorphic shapes of the gods themselves also combine (*see*, for example, Śiva Śarabheśa, no. P–13). Ardhanārīśvara's shape, too, although purely anthropomorphic, is part of this mode of thinking in animate images.

Indian popular art preserved into the nineteenth century the tradition of multiple figures inscribed in one shape, be it that of the animal vehicle of a god or of the figure of divinity itself.

1. In Western art, the paintings of Giuseppe Arcimboldo (c. 1530–1593) provide an analogy of a conglomerate, although mostly of plant shapes inscribed in one comprehensive anthropomorphic form. In Arcimboldo's art, vegetation is inscribed in the human face, resulting in a puzzle—but without symbolic significance.

P–6 Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Malpura school (?)
Rajasthan
c. 1750–60
Opaque watercolor on paper
9¾ x 6¼" (24.8 x 15.8 cm)
Collection Dr. P. Formijne, Amsterdam

On a verdant ground rising high—in *liṅga* shape—above receding pastures and a few small trees, the tall figure of Ardhanārīśvara dances in slow motion, while Gaṇeśa, his trunk raised in salutation, approaches bringing a bowl of sweetmeats. To either side of the high ground, and partly overlapping it, the foliage of several trees is massed, while smaller trees, resembling those below in the distance, dot the outline of the *liṅga*-hill. From Śiva's ash-bleached golden hair a black jet—the river Ganges—issues. Its dark waters fall behind the god and spread over the green fields below. Ardhanārīśvara looks toward Gaṇeśa from the pale, ashen-blue face of Śiva and the light golden complexion of the goddess. Śiva shakes his drum while the goddess wields his trident. A delicately patterned animal pelt is slung over her shoulder; a mighty black cobra rises in front of Śiva's shoulder. A long, ballooning red garment reaching to the ankles is split knee high, allowing Śiva's leg to be seen.

The forceful black jet of the Ganges, the black and white cobra, the black antelope skin, the red skirt, and Ganeśa's red head are strong color accents in a delicate work of dreamlike quality. The yellow panel and the broad, red border add warmth to the calmness of the painting. The inscription at top, which the painter freely followed, adding accents according to his own vision, describes the scene: "He is everywhere whose ashen half-body has a snake, the Ganges, the hour-glass drum, a garland of headless corpses, an antelope skin, and crescent moon. The wise Ganeśa worships with many foods the one whose half-body is adorned with disheveled hair, the great Lord of the gods and Śeṣa [the cosmic serpent].

"A poet has dedicated this 'pearl' to Śaṅkara-Bhavānī [Śiva-Pārvatī], also [known as] Nagapati [Lord of the Himalayas]: 'Lord of the Universe,' and 'Mother of the World'; one eye is beautified with collyrium, the other is without it. The 'Elephant-Faced One,' constantly an aid to Śaṅkara-Bhavānī, is always in front [of them]. Obstacles are removed, just as the foot falls, destroying the 'mountain of sin.' "[1]

1. The inscription, translated by Richard J. Cohen, is in Braj, a vernacular language of the Mathurā region in which many poems were written from the sixteenth to the nineteenth century. Except for a series of Rāgamālā paintings (*see* no. P–59) now in several collections, few works are known to be from Malpura. Compare Stanislaw Czuma, *Indian Art from the George P. Bickford Collection* (Cleveland, 1975), fig. 98.

P–7 Homage to Śiva, the Lord Whose Half Is Woman (Ardhanārīśvara)

Kota school
Rajasthan
c. 1770
Opaque watercolor on paper
10 x 5¾" (25.4 x 14.6 cm)
Memorial Art Gallery of the University of Rochester. Marion Stratton Gould Fund

The unusual subject of this painting represents Ardhanārīśvara, the Lord Whose Half Is Woman, as the center of the universe, worshiped by gods and men and celebrated by a performance of valor.

In the left half of the picture, seen in bird's-eye view on the plateau of a mountain rising from waters in which lotuses grow and elephants sport, Ardhanārīśvara rests on a half tiger skin, half lotus, each seat proper to the respective halves of Śiva Ardhanārīśvara. Nandin couchant is before the god, whereas the lion of the goddess, here, as in other representations (*see* no. P–46) shown as a white animal with a greyhound-like head, green wings, and a long, spotted tail–a figure from Iranian art–"kneels" next to Ardhanārīśvara on the spreading roots of a large fig tree. Peafowls(?), another bird, and a monkey feel at home in its luxuriant foliage. The setting has the symbolic overtones of the cosmic ocean, world mountain, and world tree, with Ardhanārīśvara as their center.

The four-armed god holds his hands in *patākāhasta* in front of his chest–a gesture that in Orissi dancing connotes the Himalayas;[1] the upper left hand holds the trident. The left side wearing a yellow *dhoti* is Śiva, the right half wearing a red *dhoti* being the goddess (compare nos. P–3, P–4). The high crown of matted hair (*jaṭāmukuṭa*) has a serpent coiled around its chignon, and a large golden nimbus encircles the god's head.

On a verdant ground extending from the foot of the mountain, a performance is in full swing. Musicians in courtly attire sound their horns and pipes, while a dancer beats a drum. Two acrobats, having shed their costumes except for their short red trousers (*ardhoraka*), are performing. In his mouth, a strong man balances the hilt of a sword on the point of which a fully dressed man stands effortlessly on one leg, holding a scimitar and a shield in his outstretched arms.

1. Enakshi Bhavnani, *The Dance in India* (Bombay, 1965), pp. 127, 129, fig. 1. The general meaning is auspiciousness.

P–8 Harihara

Chamba school
Western Panjab Hills
c. 1720–30
Opaque watercolor on paper
7⅜ x 5⅝" (18.6 x 14.3 cm)
Doris Wiener Gallery, New York

Harihara, representing the biunity of Śiva, is Viṣṇu (Hari, the Golden Yellow) and Śiva (Hara, the Ravisher) in one, Viṣṇu occupying the female, left half of Harihara's body (*see* nos. 19, P–9). Śiva's white and Viṣṇu's dark blue body, averted from one another, coalesce along the vertical axis of their conjoined shape—and of the painting. The biune figure set against a solid, glowing red ground stands on an empty and receding expanse, its spatial effect being obtained by dark, horizontal shadow streaks. On the stage thus created, Harihara holds up his gleaming trident in Śiva's white hand, while lotus and mace in Viṣṇu's dark hands shine against the red ground.

A rearing serpent traverses Śiva's ashen chest; the ash-bleached hair of the ascetic crowns his head. Although Śiva and Viṣṇu are the halves that constitute Harihara, the height of Śiva's white forehead somewhat exceeds that of the diademed Viṣṇu. From their solemn, heavy-featured faces, characteristic of the Chamba school, their eyes gaze into undefined distance. The leopard skin that Rudra/Śiva, the wild hunter, usually wears around his loins is here ingeniously made to hang from the god's waist; the head and paw of the animal effect the scalloped outline of his skirtlike garment, the iconographically prescribed accouterment of the god having been creatively adjusted by the artist. Viṣṇu's costume is more conventionally treated.

P–9 Harihara Sadāśiva

Mandi school
Western Panjab Hills
c. 1730–40
Opaque watercolor on paper
10⅞ x 7½" (27.6 x 19.1 cm)
Victoria and Albert Museum, London

Sadāśiva is the highest and most comprehensive form of Śiva that allows itself to be imaged (*see* Introduction).

Against a green ground, ten-armed Sadāśiva is shown ash-smeared and seated on a white, architecturally articulated throne or altar. His full, modeled arms radiate from elbows held close to his capacious body. His five heads, three of them in different angles of three-quarter view, each stare out of three goggle eyes; two of these naturalistically modeled eyes turn upward below the short, high arch of the brow and the crescent-shaped *tripuṇḍra* mark. The fourth head is not visible because it is at the back of the three heads. Long serpentine strands of hair undulate from the high coiffure (*jaṭā-mukuṭa*), in which is embedded the fifth head, facing upward, the eyes, like the others, wide open. Although the fifth head, in utter transcendency, is in principle invisible and therefore beyond representation, it is given shape here[1] and in the Mandi school in general beginning about the fourteenth century.[2]

The four visible faces, identical despite their origins as diverse mantras (*see* Introduction), have the horrible cast of the face of Aghora/Bhairava. This horror is conveyed by exaggerated shading that transforms human features into mushy, puffy signals of imminent danger. The highlighted noses in their schematic salience are as ominous features of the god as are his huge raised sword and mace.

The one body of the god has the capaciousness of five bodies. Its bulk is heightened by the combined effect of the modeling by shading and by the soft, fluffy body hair spreading in a widening streak from the chest to the abdomen. The creeping streamers of hair combined with the serpent necklace, the severed heads on a hairy band emphasizing the flabby, ample chest, the serpentine fingers branching off from the swell of the distorted hands, and the elephant skin drooping over the left shoulder—all are symbols of horror.

The insignia in the five right hands of Sadāśiva—trident, drum, skull cup, sword, and serpent—are attri-

butes of Śiva; those in the five left hands—club, conch, discus, lotus, and shield—are attributes of Viṣṇu, showing the left of Sadāśiva incorporating the nature of Viṣṇu, a Harihara version of Sadāśiva, the god who embodies his five mantras. Viṣṇu's insignia are shown immediately above the lion/tiger, the vehicle of the goddess, which indicates the Ardhanārīśvara nature of the god. A shaggy Nandin, Śiva's bull vehicle, is rendered in a painterly way on Sadāśiva's right.

A leopard skin covers the legs of the figure seated with crossed feet. A second elephant skin is draped over the throne or altar, its huge, awful head dropping in a mighty triangle that anchors this vision of Sadāśiva.

The white horizon band above, crossed by groups of birds flying between large parrots, occurs frequently in Mandi paintings. Excesses of modeling by shading are also peculiar to some Mandi paintings,[3] due to an assimilation of Western "naturalism."[4]

1. *See* Brijendra Nath Sharma, *Iconography of Sadāśiva* (New Delhi, 1976), pls. xv, xvii, xviii, xx–xxv.
2. *See* the *pañcamukhaliṅga* (fourteenth century) in the Pañcavaktra Temple, Mandi, in Madanjeet Singh, *Himalayan Art* (Greenwich, Conn., 1968), p. 10.
3. *See* Robert Skelton, *Indian Miniatures from the XVth to XIXth Centuries* (Venice, 1961), pl. 51; and W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 2, p. 262, no. 1; p. 266, no. 16.
4. *See ibid.*, p. 268, no. 18.

PUBLISHED
W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 356; vol. 2, p. 276, no. 15.

P–10 Svacchanda Bhairava

Mandi school
Western Panjab Hills
1825–50
Opaque watercolor on paper
8¼ x 5¾" (21 x 14.6 cm)
Collection Ravi Kumar, Paris

Whereas in the previous image (no. P–9) the figure of Sadāśiva—as a cult image—is given a formidable shape with the help of Western "naturalism," Svacchanda Bhairava is shown here as beheld in inner vision. Svacchanda Bhairava is one of the sixty-four forms of Bhairava (*see* no. 30). He is called Bhairava "because he protects the universe (*bharaṇa*) and because he is terrific (*bhīshaṇa*)."[1]

In a broad *liṅga*-shaped oval circumscribing a monochrome ground, a male figure bends under the weight of Svacchanda Bhairava, whom he supports on the palms of his outstretched hands. The eighteen-armed god, his widely spaced white legs bent at the knees, is clad in animal skins. The tiger skin around his loins grazes the head of his carrier, from which strands of long hair fall to the knees of his bejeweled figure. He is nude but for a tightly fitting, leopard-skin-like loincloth and a roll of striped cloth around his waist.

Five-headed Svacchanda Bhairava firmly rests his feet on the palms of his supporter.[2] A mighty serpent is wreathed around his neck, while bands of snakelike "shadows" accentuate the curve of his tiger-skin skirt. A garland of severed heads and other chains and necklaces adorn his bare upper body. Its whiteness extends along a columnar neck to the three heads piled one above the other, each threateningly calm, heavy browed, three eyed. Each of the three heads wears its hair in a different way, ranging from a mane at bottom to a piled-up coiffure (*kaparda*) at top. From the top head, the wire-thin stream of the river Ganges cascades in sinuous curves. Two darker lateral heads complete the cross shape of the five heads of Svacchanda Bhairava, all inscribed in a nimbus (*śiraścakra*). The figure of the god itself is laid out with the symmetry of a cross, its main horizontal formed by the two main arms, their long-fingered hands crossed at the wrists in *kartarī-svastikamudrā*.[3] The subsidiary sixteen arms radiating from the elbows and accentuated by their bracelets are set in a rotating pattern, which the striped skirt of tiger skin completes.

1. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; New York, 1968), vol. 2, pt. 1, p. 176. Following

popular etymology, the word "Bhairava" is here derived from "*bharaṇa*." For the actual derivation of the word, *see* Heinrich von Stietencron, "Bhairava," *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Supplement 1, Vorträge, vol. 3 (1969), pp. 863–71.

2. Compare *Aparājitapṛcchā*, 226.7, ed. B. Bhattacharyya (Baroda, 1950). According to this text, the figure carrying Sadāśiva represents Ādipuruṣa, that is, Viṣṇu. In an image identified as Svacchanda Bhairavī (the female form or *śakti* of the god), that goddess is carried by Śiva himself. *See* B. C. Chhabra, "Svacchanda Bhairavī Bronze Image from Kangra," *Journal of Indian History*, vol. 42 (1966), pp. 145–48; B. N. Sharma, "Consort of Sadāśiva," *Oriental Art*, n.s., vol. 17, no. 4 (Winter 1971), pp. 354–56; and Pratapaditya Pal, *Bronzes of Kashmir* (Graz, 1975), pp. 228–29, no. 90.

3. *See* Manomohan Ghosh, ed. and trans., *Nandikeśvara's Abhinayadarpaṇam*, 3rd rev. ed. (Calcutta, 1975), pp. 57, 74.

P–11 Svacchanda Bhairava

Kashmir
1810–50
Opaque watercolor and gold leaf on paper
8 x 5⅜" (20.3 x 13.6 cm)
Lent anonymously

In this prettified version of the Mandi idiom (*see* no. P–10), a large, open lotus flower substitutes for the unified sweep of Svacchanda Bhairava's tiger-skin skirt, which is itself replaced by a scalloped *millefleur* garment. The figure supporting Svacchanda Bhairava wears a similar fabric for his bodice (*colī*), and his Śiva nature is indicated by his third eye and the large serpent coiled around his neck.[1] He stands on hills at the top of the world; above them is the radiant empyrean, brushed in streaks of gold over a luminous rose-colored ground. Fields dotted with flowers fill the corners of the painting outside the lotus-petal-edged borders of the celestial region.

Svacchanda Bhairava's main hands are lowered and the trident is held by the main right hand. A large sword is raised by the uppermost right hand, while a medley of weapons bristles from the other arms. An oval aureole surrounds the five faces, the lowest and highest of which are white. A serpent, an elephant skin, a garland of severed heads (*muṇḍamālā*), and other ornaments complete the god's outfit. A lotus umbrella rises above the scalloped river Ganges falling from Svacchanda Bhairava's moon-crested fifth head.

1. Compare a four-armed supporting figure, in Saroj Rani, "Iconography of Shiva in Pahari Painting" (Ph.D. diss., Panjab University, 1974), pp. 43, 44.

P–12 Bhairava of Composite Form

Mandi school
Western Panjab Hills
c. 1780–1800
Opaque watercolor on paper
7⅞ x 3¾" (20.1 x 9.5 cm)
Collection Edwin Binney 3rd, San Diego

In a red oval of the shape of the vertical section of a *bāṇaliṅga*,[1] edged by an irregular, crenellated "mountain" border and framed by a rectangular bead-edged yellow border, an ashen-white figure stands upright on his three sprawling feet firmly placed on a green ground. His lean body and limbs are covered with flamelike devices resembling a tightly fitting tiger skin, and he wears a knee-length leopard-skin garment. A long neck rising between two bony shoulders carries the god's three heads, each with a jagged, sensitive profile and flames issuing from a large, sensuous mouth. The eyes, largely white, are naturalistically modeled below the emphatically curved brows and low forehead. The hair is sparse under the flames that issue from and crown each head. The three long, sticklike arms are bent in acute angles, the right arm holding a trident (*triśūla*), the left upholding a large bowl full of blood. The lower right arm allows its long-fingered hand to rest on a serpent wrapped around the neck of a dark stocky figure. Short, three-eyed, and two-legged, the dark figure stands in an awkward posture accounted for by a large dog riding on its back. The huge eye of the dog turns upward with an uncanny stare, while its ugly open snout shows innumerable teeth. The three figures are linked by the serpent, whose head is caressingly raised toward the necklace of the three-headed god. A widely spaced *rudrākṣa*-bead garland falls on his chest, bare of flames; somewhat shorter flames recur on the dark figure's *dhoti*—identifying it as a tiger skin.

All three figures are Śiva Bhairava. His form as Jhvarahareśvara, the three-legged god who sends and removes fever, is attested in South Indian iconography.[2] The smaller black figure of Bhairava (Bhairon), albeit four-armed, is the subject of more than one Mandi folk painting.[3] The dog is Śiva Bhairava as the Dog Star—Sirius[4]—a form in which Śiva is worshiped to this day. The *Rg Veda* describes his glistening teeth.[5] In Bhairava images, the dog also substitutes for Nandin. The dark figure together with the dog could also stand for another Bhairava form, Vaṭuka Bhairava.[6]

Stylistically, the painting combines a sophisticated and a folk art treatment, and belongs to the multifaceted art of Mandi, juxtaposing fantasy based on naturalistic drawing with an awkwardly rendered stereotype of a local, popular style.

The inscribed words could have been added later. *Śava* (left) means "corpse," *vajrareta* (right), "having thunderbolt semen," and *jalajamor* (bottom right), "light of lotus(?)."[7] The "corpse" would be associated with the dog in the cemetery, where Bhairava dwells;[8] the *vajra*-seed of Śiva has its myth in the story of the demon Ādi.[9]

1. A stone *liṅga* rounded on top and bottom by the action of flowing water, particularly of the river Narmada. *See* Jitendra Nath Banerjea, *The Development of Hindu Iconography*, 3rd ed., rev. and enl. (New Delhi, 1974), pp. 458–59.
2. P. Z. Pattabiramin, "Notes d'Iconographie Dravidienne: III. Jvaraharesvara ou Jvaradeva," *Arts Asiatiques*, vol. 6, pt. 1 (1959), pp. 20–24.
3. *See* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973,) vol. 1, p. 360; vol. 2, p. 272, no. 40.
4. Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 43–50.
5. *Rg Veda Saṃhitā*, 7.55.1–2, ed. F. Max Müller (London, 1862). *See* Kramrisch, *The Presence of Śiva*, pp. 45, 47.
6. T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, pp. 177–78.
7. Ṭākrī inscriptions translated by Peter Gaeffke.
8. *See* Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), pp. 97, 128, no. 64.
9. *See* Kramrisch, *The Presence of Śiva*, pp. 384–87.

P–13 Śarabheśa and Narasiṃha

Kangra school
Western Panjab Hills
c. 1810–20
Opaque watercolor on paper
6½ x 9" (16.5 x 22.9 cm)
Collection George P. Bickford, Cleveland

The Purāṇas describe how Śiva in the shape of the mythical animal Śarabha overpowered his rival Viṣṇu in his man-lion incarnation (Narasiṃha) (*see* no. 99). Eight-legged Śarabha, said to dwell in the Himalayas, is a fabulous bird-man-lion creature; four of its legs stand on firm ground and the four others are raised heavenward. The four lower legs refer to the world of air, fire, water, and earth; the four upper legs refer to ether, sun, moon, and the initiated man. In this way Śarabha is a symbol of Śiva as Aṣṭamūrti ("eight-formed"), comprising the entire cosmos composed of ether (space), air (wind), fire, water, earth, sun (heat), moon (cold), and the initiate, that is, man in his consciousness.

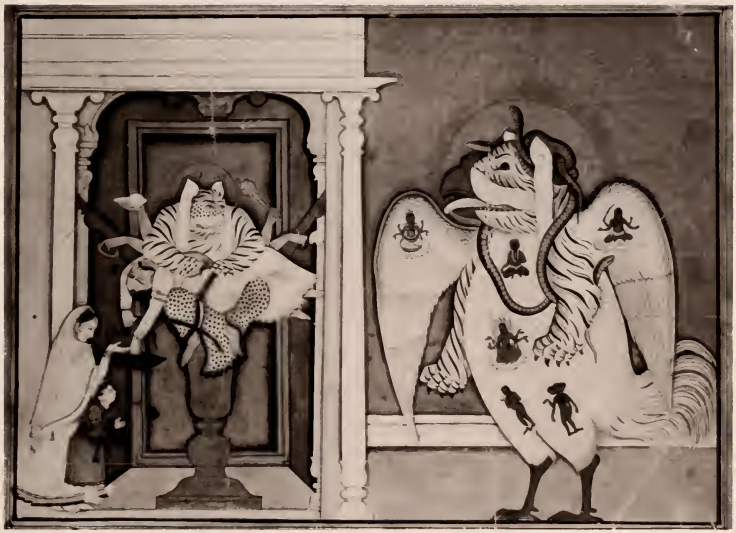
The myth of Śarabheśa is illustrated here in two phases. The demon king Gold Cloth (Hiraṇyakaśipu) had dared to doubt the omnipresence of the god Viṣṇu. Instantly, Viṣṇu incarnated as Narasiṃha and appeared from within a pillar in Gold Cloth's palace, seized the demon king, and disemboweled him. In the room or chapel on the left of the painting, the six-armed man-lion (shown here as part tiger) enthroned on the pillar is disemboweling Hiraṇyakaśipu on his lap. The entire scene figures as the object of worship devoutly approached by a woman and child.

On the right, outside the pillared room, mighty Śiva/Śarabheśa—looking menacingly toward Narasiṃha as Narasiṃha looks apprehensively toward him—stands ready to disembowel Viṣṇu Narasiṃha, whose wrath was not yet appeased and before whom the world trembled at his threat of destruction.

Śarabheśa, an enormous, white tiger-bird flaps its wings; its nimbed tiger head opens its huge red beak. The body is carried on two somewhat scraggy, bright-red bird legs, while tiger forelegs and striped fur aggrandize the monstrous bird. On body and wings, it carries mother goddesses (*mātṛkās*) and other gods, including on the left wing, Kālī seated on Śiva/Śava (*see* no. P–48). Their images add color and content to its shape as envisioned by the painter, who, but for the stance of Śarabheśa, ignored its anthropomorphic component (compare no. 99).

Imaginative pictorial interpretations of the figure of Śarabheśa add to or modify the descriptions of this form of Śiva as narrated in the Purāṇas. Invented by a legend born of sectarian rivalry, Śarabheśa winged its way into a world of mythical fantasy, where each painter would see the god with his own eyes.

PUBLISHED
Stanislaw Czuma, *Indian Art from the George P. Bickford Collection* (Cleveland, 1975), no. 120.



P–14 Śiva, the All-Consuming Fire That Is Time (Kālāgni Rudra)[1]

Guler school
Western Panjab Hills
c. 1820
Opaque watercolor on paper
9¾ x 7½" (24.8 x 19.1 cm)
Collection Mr. and Mrs. John Gilmore Ford, Baltimore

In a unique representation, the large, two-armed ashen-white figure of Śiva, the Great Yogi, is seated in lotus posture (*padmāsana*); in his right hand he holds the trident (*triśūla*)—symbol of the three tendencies of nature (*guṇas*) and as such, of creation, maintenance, and destruction—and with his raised left hand he shakes the rattle drum (*ḍamaru*)—symbol of the primeval vibration in space and of the cosmogonic power of sound. Śiva is the center of a scene that comprises heaven, earth, and the netherworld, engulfed by flames issuing from his third eye. The green earth is Śiva's base, and a sultry blue sky, his background.

On each side of Śiva, in the far distance, are a number of diminutive figures, one in each group enthroned under an honorific umbrella, the others, kneeling or standing before him. All are similarly dressed, their large flat turbans and long coats (*jamas*) seeming to follow the fashion of the day.

Flames engulf this scene; they burn down into the netherworld and up into heaven and surround all three regions. The netherworld is inhabited by snakes floating in its three layers—in the gloom of the dark upper area, the red middle zone, and the limpid green at bottom. The world of the gods above the crescent moon on Śiva's head is aflame, glowing in a light red. Lambent, golden flames frame a procession of crowned gods, some of whom ascend on the right, most however proceeding on the left. All move in a zone of pale light above which floats a dark island, where celestials worshipfully surround a figure seated under an honorific umbrella. The two figures on the right stand with their hands folded in salute (*añjalimudrā*). On the left, one figure is standing and two are seated, the crowned, three-faced one offering a garland to the enthroned figure, who already wears a garland apparently given by the figure seated immediately next to him.

The flame-surrounded levels of the cosmos form a closed world, a phantasmagoric caldron that floats on a plain green ground. The entire vision is structured around Śiva. Charismatic in its open-eyed detachment, his young, oval, compassionate face seen in three-quarter view frees the heavy body from iconic symmetry. Turned toward the *ḍamaru* with its flying beaters, he seems to listen to the sound of the drum presaging a new cosmos.

The crescent moon and Śiva's earrings are set off by the god's long straight hair falling like a cloak behind his naked and not-too-well-drawn body. Hissing snakes

coil around body and limbs and a long garland of severed heads falls over the leopard-skin loincloth onto the ankles.

Of the three badly worn inscriptions in the painting, only one can be partly read; it refers to the netherworld (*pātāla*).

1. This painting expatiates on the conception of Kālāgni Rudra. His iconographic likeness is painted and inscribed in no. P–57.

P–15 Śiva, the Great Yogi (Mahāyogi)

Mandi school
Western Panjab Hills
c. 1750–1800
Opaque watercolor on paper
9⅝ x 6½" (24.5 x 16.5 cm)
Private collection, on loan to the Museum Rietberg, Zurich

Seated cross-legged on a black antelope (*kṛṣṇamṛga*) skin, Śiva, the Great Yogi—identified by the crescent moon rising from his forehead and by the third eye—appears as a debonair, white-haired man. His sturdy, bronze-colored body is marked by units of horizontal white lines repeating the theme of the *tripuṇḍra* mark (the three lines of ashes here, however, have been augmented to four and five lines).[1] Their effect is set off by the white apparel: the shawl covering the shoulders and providing a foil for the yogi's figure; the *rudrākṣa*-seed-encircled cloth covering the piled-up hair (allowing only wisps to escape); and the white cloth similarly covering the beard and framing the oval of the meditating face. The pupils of the eyes are directed in meditation toward the tip of the nose; the lips of the wide mouth are relaxed. The head turns to the right with the same spontaneity with which the right hand counts the beads of the rosary (*rudrākṣamālā*). The left arm reaches out to the yogi's earthen water vessel resting on the skin of the black antelope. This, too, is here predominately white with black accents, forming a stylized design on a green ground in which the bronze-colored yogi, wearing an ocher *dhoti*, is the exclusive and impressive theme. The ornamental design, particularly the drape of the *dhoti* and the somewhat inert line circumscribing it, is more characteristic of the later Mandi style.[2]

1. *See* no. P–2, n. 1.
2. *See* the closely related though less formalized, more pliant treatment of figure and garment in a similar composition, in W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 2, p. 265, no. 10.

PUBLISHED
Robert Skelton, *Indian Miniatures from the XVth to XIXth Centuries* (Venice, 1961), p. 81, pl. 65.

P–16 Śiva (Apotheosis of Rāja Sidh Sen of Mandi)

Mandi school
Western Panjab Hills
c. 1720–30
Opaque watercolor on paper
10⅜ x 6½" (27 x 16.5 cm)
Navin Kumar Gallery, New York

The transfiguration of a king, Rāja Sidh Sen of Mandi, into his god, Śiva, is given effect by means of this painting. Legend, like that of King Candraśekhara, knows of Śiva incarnating in a mortal king,[1] but this painting is unique in its way of creating a likeness of the transfiguration. The miniature seems to have been painted near the end of the king's rule, from 1684 to 1724, or shortly after. Rāja Sidh Sen was a "great warrior of enormous stature. Credited with supernatural powers . . . . Deeply religious."[2] The gigantic figure of the *rāja* characterized by his long sword and the belief in his supernatural powers stimulated the pictorial apotheosis seen here.

An overtall figure wearing a spacious coat (*jama*) strides forward, one of his overlarge hands resting on the golden hilt of a long sword. The lower left hand protrudes from a long full sleeve and its arm ensconces the figure of a young woman. The upper left arm is raised shoulder high, its fingers in a gesture granting freedom from fear, although the palm is turned inward (compare no. 47). The upper right hand, however, similarly raised but turned hitherward, balances a subtly elegant trident between its long delicate fingers, while the lower right hand rests on the head of another young woman.

The figure bends forward from the shoulders, his face in three-quarter view; the straight figures of the young women, their faces in strict profile and their hands joined worshipfully, seem to lean on the gigantic figure of Rāja Sidh Sen Śiva. He gazes out of wide eyes, his glance directed nowhere; it communicates his being, of which his flowerlike hands are witness. His face is full and delicately featured; the high arched brows dip steeply beneath his vertical third eye; the horizontal lines of the *tripuṇḍra* mark its wings. A pointed nose of keenest sensitivity and a diminutive triangular mouth, the lips curved like wings, accentuate a superhuman purity. Wisps of dark hair drift into the face from a sleek head, hooded by a dark headgear, sluglike in shape and entwined by serpents. An exquisite three-pronged earring sets off the large, "all-hearing" ear from the divine countenance. Eyelike marks heighten the cheeks and *tripuṇḍra* lines embellish the throat, which is encircled by a dark necklace. Its curve is echoed by short strings of beads adorning the chest, its light triangle set off against the russet coat over which fall long chains of brown *rudrākṣa* seeds and white camphor beads. Russet, brown, and different intensities of black separate the translucent complexions of Sidh Sen Śiva and his two devotees from a similarly tinted light ground.

The two small female figures, straight in their close-fitting bodices and gathered skirts, their profiles sullen and solemn, let their bare feet be supported by Sidh Sen Śiva's blue footgear. The long dress of the girl on his left, hemmed in by the tassel and the sword, takes part in the slow forward movement of the triune group, and the pleats of the girls' skirts with their scalloped hems, merge with the unified lines of Śiva's coat. Delicate accents, such as the strings tying Śiva's sleeves at the wrists, the trident, the crescent moon, and the rearing serpent on Śiva's headdress, pinpoint the ensemble.

The subtlety of line of the main group, imparted also to the umbrella and its handle, is totally absent from the crudely animated figures of Nandīśvara, Śiva's monkey-like attendant on his left, and the eagerly strutting tiger (implying Pārvatī's presence) on his right. Nandīśvara partly overlaps the border of the painting, while the tiger strengthens the forward movement of the group, adding emphasis to the third dimension of the otherworldly presence of the Great God and his two charges. The white zone on top, punctuated by birds in flight, a vestigial rendering of a convention of the "late seventeenth century Mughal school of the Deccan,"[3] and the broader dark strip of "sky" above give coherence to figures and ground.

Surpassing in quality any known painting from Mandi, its conception nonetheless is related to other paintings of this school: one, *The Tower of Śiva*,[4] is a crude, *liṅga*-shaped conglomerate of a gigantic Śiva figure, his arms and legs wrapped around a bevy of young women; the second is a similar composition in which, however, a gigantic Kṛṣṇa is the main figure.[5] The women in the Kṛṣṇa configuration resemble those here, as do those in two paintings showing Rāja Sidh Sen with ladies.[6] Other related paintings are in the Bharat Kala Bhavan, Banaras Hindu University, Varanasi, in the Chandigarh Museum, and in the collection of Edwin Binney 3rd, San Diego.

1. *Kālikā Purāṇa*, 49–53, quoted in Wendy Doniger O'Flaherty, *Asceticism and Eroticism in the Mythology of Śiva* (London, 1973), pp. 206–7.
2. W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 346.
3. Robert Skelton, *Indian Miniatures from the XVth to XIXth Centuries* (Venice, 1961), p. 69.
4. Archer, *Indian Paintings*, vol. 1, p. 356; vol. 2, p. 266, no. 16.
5. Boston, Museum of Fine Arts, *The Arts of India and Nepal* (November 21, 1966–January 8, 1967), p. 136, no. 181.
6. Archer, *Indian Paintings*, vol. 1, p. 353; vol. 2, p. 263, no. 5; and J. C. French, *Himalayan Art* (London, 1931), pl. IVa.

P–17 Illustration from the Life of Śiva

Mewar school
Rajasthan
1670–80
Opaque watercolor on paper
11 x 8½" (27.9 x 21.6 cm)
Collection Mr. and Mrs. Alfred J. Siesel, New York

In this painting from a series of folios illustrating a poem on the "life" of Śiva known as the *Gītagaurī*,[1] a lush landscape, the hermitage of an old sage (*ṛṣi*), shows the figure of Śiva three times—twice, seated and open eyed, and once, recumbent, slumbering—on a dark blue expanse on which cloud motifs float. The figure of a young woman is shown five times—slumbering in a bower in the lower left corner; seated in another bower, higher up on the left; and proceeding in three successive images among banana plants to bow before the *ṛṣi* seated in front of his hut, his right hand raised, giving silent instruction (*cinmudrā*). A lotus pond in front of the hut is part of the verdant luxuriance of the hermitage, where monkeys and birds are at home.

A tiger skin is the loincloth of Śiva's white, elegantly bejeweled body. The crescent moon hovers near his forehead; the river Ganges flows in a thin jet from the pearl-wreathed *jaṭāmukuṭa*-like chignon of the two seated figures and from the strands of hair of the sleeping god. A *tripuṇḍra*, rather than the third eye, marks the forehead. Śiva, seated in the center, wears a long garland of severed heads (those of Brahmās from preceding aeons); in one hand, he holds an undulating serpent; the other hand is lowered bestowing a boon (*varadamudrā*). The Śiva figure at right holds a severed head in his right hand and an undulating serpent in the left, while an elephant skin is thrown over his shoulders. The recumbent Śiva's left arm, on which his head rests, has a serpent wreathed around it; the right hand holds a strip of a fringed white material that rests on his legs (two of the black stripes of the tiger-skin loincloth are painted on it).

Two kiosks and a small shrine, each domed and pinnacled and housing a *liṅga*, float in the blue expanse above, that is, behind, the hermitage. Further back, a two-armed dancing figure wields its symbols in front of an arched background on an altarlike platform. A white cloud bank is behind, and a full moon has emerged on the right. Stars similar to the white blossoms that grace the bowers dot the sky above and are sprinkled on the clouds.

The expressionless, repetitive figures and their movements, rhythmically distributed in the painting, belong to a world where assorted stereotypes make credible a context in which a serpent held in Śiva's hand overlaps both a cloud and the tail of a tiger skin worn by Śiva, itself overlapped by the crescent moon.

1. The yellow margin at the top of this painting has been left blank. Other folios of the series have inscriptions in Rājasthani (Marwari) beginning with the word "*Gītagaurī*." Moriz Winternitz, *Geschichte der Indischen Litteratur* (Leipzig, 1922), vol. 3, p. 132, refers to a work by Bhānudatta called *Gītagaurīśa*, which imitates the famous "Song of the Lord [Kṛṣṇa]," the *Gītagovinda*, and has for its theme the love of Śiva and Pārvatī. This work, the *Gītagaurīśa*, and another of the same name by Tirumala are listed in Theodor Aufrecht, *Catalogus Catalogorum* (1891; reprint, Wiesbaden, 1962), pt. 1, p. 154. *See also* University of Madras, *New Catalogus Catalogorum* (Madras, 1971), vol. 6, p. 37; and London, India Office, *Catalogue of the Library of the India Office*, vol. 2, pt. 1, *Sanskrit Books* (London, 1938), section 1, pp. 911–17.

P–18 Śiva amidst Other Gods (The Solace of the Earth Cow)

Mewar school (?)
Rajasthan
c. 1525–55
Opaque watercolor on paper
6⅞ x 9" (17.5 x 23 cm)
The Kronos Collections

In this painting from a *Bhāgavata Purāṇa* (folio 2), Śiva appears together with other gods.[1] When the Earth was overrun by countless armies of demons in the guise of arrogant kings, she sought refuge from this heavy burden with Brahmā. Having transformed herself into a tear-faced cow, disheartened and weeping mournfully, she explained her misfortune to Brahmā. Thereupon, Brahmā went with her, Śiva, and the other gods to the shore of the Ocean of Milk, where Brahmā devoutly worshiped Puruṣa, the Supreme Being. The meditating Brahmā then heard a voice resounding in the sky that announced the lifting of the burden of the Earth Cow.

The personages in the painting are identified by their iconography and inscriptions as (from left to right) Brahmā, Śiva Mahādeva, Indra, Kuvera, and the Earth Cow.[2] Indra's arms and neck are marked by eyes—his whole body earlier having become covered with eyes. Śiva Mahādeva with his trident occupies the center of the painting. On the left is the Ocean of Milk, a large, white half-disk; on the right, below a tree, is the aggrieved Earth Cow. Mahādeva's trident extends from the main red zone into the black upper region topped with the blue sky edged by a band of white clouds. A large cobra rises above Śiva's third eye. His ashen-white figure wears a tiger-skin *dhoti*, chains of beads, and other jewelry. What appears to be a dark necklace is the deep-blue stain left by the world poison (*kālakūṭa*) that Śiva swallowed at the churning of the ocean. The necklace that the Earth Cow wears, though it has no symbolic significance, is a pictorial accent gracing her neck at this joyous occasion.

1. *Bhāgavata Purāṇa*, 10.1.17–28, ed. Pāṇḍeya Rāmateja Śāstrī (Varanasi, 1962).
2. The earth who nourishes all is visualized frequently in the shape of a cow. The meaning of the inscription above the Earth Cow (Prīthīgaü) is not clear. Inscribed in the lower left margin is the folio number "2" followed by "*sā. mīṭhārāma.*" Richard J. Cohen comments that in colophons of Jain manuscripts, "often donors, who are usually Banias [traders] by occupation, are listed with the title of 'sāhu,' abbreviated to 'sā.' The term means literally 'merchant.' Perhaps we have here not a reference to the painter, but to the donor of the painting! The number '2' preceding the name is explainable, since this particular painting comes at the beginning of the tenth skandha [section] of the *Bhāgavata Purāṇa* and would have been the second painting in the series." *See*, however, Stuart Cary Welch, *A Flower from Every Meadow* (New York, 1973), pp. 24–25, where "Mitharam" is said to be the name of the painter. The meaning of "*sā*" is said to be unknown.

PUBLISHED
Francis G. Hutchins, *Young Krishna* (West Franklin, N. H., 1980), p. 115, pl. 2.

P–19 Adoration of Sadāśiva

Mandi school
Western Panjab Hills
After 1825
Opaque watercolor on paper
15½ x 11" (39.5 x 28 cm)
Lent anonymously

In a foursquare, folk-style work of the Mandi school of painting, Sadāśiva, seated on a tiger skin under a tree, is worshipfully greeted by two approaching figures, one male, the other female, and by the monkey-shaped Nandīśvara, who in a flying leap offers a garland to Sadāśiva. Nandin couchant gazes upward to the god, spellbound. All the figures except Sadāśiva are in profile, colorfully spaced on a dark ground. Śiva's trident rises near the four-armed god's raised right hand, which holds a book, symmetrically repeated by the raised left hand. The books are embellished by scattered eyelike motifs. The two main arms are crossed in front of his chest. The straight hair of the god's isocephalic five heads fits the shape of the heads. On the central head, the hair is tied up in a spiral topped with a chignon; a rearing serpent coils around the coiffure, whence the river Ganges spurts forth below the foliage of a branch, massed in triangular density. All fifteen eyes of five-headed Sadāśiva are horizontal, each triad of eyes looking in the direction into which its face is turned. The swishes of the tails of Nandīśvara, Nandin, and the tiger pelt, as well as the patterns of the garments, enliven the painting.

P–20 Bhairava Dancing

Mewar school
Rajasthan
c. 1760
Opaque watercolor on paper
11 x 8" (27.9 x 20.3 cm)
The Cleveland Museum of Art, Gift of George P. Bickford

Dancing, Śiva reveals his ultimate being,[1] though he dances differently on different occasions: a dance of destruction at the end of the world; a dance of blandishment before Menā, his future mother-in-law; or a dance of triumph over a demon or on a battlefield. He also dances for Pārvatī, his wife, and with Kālī, the terrible goddess.

In this painting, Śiva dances as Bhairava, his form of terror. His long garland of severed heads, his wildly whirling hair, the bulging features of his face, and the power of his shape show this to be the dance of cosmic destruction (*tāṇḍava*)—although the god's face looks down and the arms open wide in compassion. Assembled in a semicircle around the dancing god's feet, the small figures at the bottom bring adoration, memories, and music to the scene.

Although paint has been lost from the surface, the grandeur of Bhairava's image is unimpaired. The figure has only two arms: the left is raised, its hand held like a flag (*patākāhasta*), the right is lowered in the gesture of bestowing a boon (*varadamudrā*). Movement flows from the open palms out into space; the hands are weightless organs of compassion and benediction. The left foot is planted on the ground, the left knee bent; the right leg is raised knee high, allowing the foot to brush the calf of the left leg just below the knee. From the waist down, the figure turns toward his left, the flayed animal skin tightly drawn around his loins strengthening the poise of his movement. From the waist up, the figure turns toward the right in a slight, supple movement. The breath held in the powerful chest is just about to be exhaled. The movement of the head, turned to the right and slightly bent, is accompanied by swirling rays of flowing hair, softly lambent, an incandescence of movement flowing into the vast void in which the music of the dance resounds.

The enormous garland of the severed heads (*muṇḍamālā*) of Brahmā strung together by their dark hair hangs from Bhairava's neck. Passing over the dancer's body and the raised right leg, the garland emphasizes the left half of the painting where Bhairava's long arm is held out to an ostensibly four-headed Brahmā—Bhairava had deprived him of his fifth head in each successive aeon (*kalpa*).[2] In front of Brahmā, a thoughtful Gaṇeśa, like Brahmā himself, joins his hands worshipfully in *añjalimudrā*. Just as Śiva Bhairava decapitated Brahmā, it was Śiva who caused Gaṇeśa to lose his one head and have it replaced by that of an elephant.[3] The other figures include devotees and a drummer playing his *mṛdaṅga*; the animal-headed figure is a *gaṇa*. The dog in the foreground, looking up to the dancing god, is Bhairava's faithful companion: Śiva himself in his most ancient form was the dog of heaven whose star form is Sirius.[4]

1. *Kūrma Purāṇa*, 2.5.1–7, ed. Anand Swarup Gupta (Varanasi, 1971).
2. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 259–65.
3. *See ibid.*, pp. 363–65.
4. *See ibid.*, pp. 43–50.

PUBLISHED
William E. Ward, "Two Rajput Paintings and a Rajput

Textile," *Bulletin of The Cleveland Museum of Art*, vol. 43, no. 4 (April 1956), p. 64, repro.

Alice Getty, *Gaṇeśa: A Monograph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971), pl. 6b.

Calambur Sivaramamurti, *Naṭarāja in Art, Thought and Literature* (New Delhi, 1974), p. 345, fig. 242.

P–21 Bhairava Dancing

Mewar school
Rajasthan
c. 1760
Opaque watercolor on paper
7⅞ x 5⅜" (20 x 13.5 cm)
Navin Kumar Gallery, New York

Śiva killed the demon Nīla (the "Dark"), who had the shape of an elephant. Śiva–as Gajāntaka, Slayer of the Elephant Demon–raised the elephant's flayed skin like a cloak behind his head, dancing fiercely all the while. The story is told in the *Kūrma Purāṇa* and in other Purāṇas, and Śiva Bhairava's dance as Gajāntaka has its most magnificent sculptural rendering in the great Śiva cave temple in Elephanta (c. 550).

This painting, lacking the greatness of the previous representation of Bhairava's dance (no. P–20), is a homely, popular, prettified visualization, its sturdy figure gesticulating with amiable excitement in the vastness of a cosmic twilight that fills the monochrome ground. Ashen-colored Bhairava is of calm mien, a huge golden nimbus (*śiraścakra*) surrounding his head with its short, fuzzy, black hair. His right hand is raised in the "flaglike" (*patākāhasta*) or "half-moon" (*ardhacamdra*) gesture, the other hand fingering his long necklace of *rudrākṣa* beads. His legs are hugged by a yellow *dhoti*, his red scarf flutters to the right and left, and two heads have dropped from his ankle-length garland of severed heads. An elephant hovers in its leap, partly overlapped by the *śiraścakra's* golden rays. The elephant is a misinterpretation of the myth of Śiva as Slayer of the Elephant Demon; the rays are a traditional shape of the god's whirling hair (*see* no. P–20).

The dance takes place on open land on a receding ground, below the dusky bluish vastness, empty but for the white blossoms scattered by two celestials high up on the white cloud bank, each in a russet cock-shaped "airplane" vehicle (*vāhana*). Four white blossoms symmetrically mark the ground where Bhairava dances. In front, Brahmā steps out on the right beating the drum, while on the left, Indra clashes the cymbals.

P–22 Śiva's Dance for Pārvatī

Chamba school
Western Panjab Hills
c. 1780–90
Opaque watercolor on paper
9⅜ x 7⅛" (24.5 x 18 cm)
Collection Dr. and Mrs. Oscar Leneman, New York

An ashen-blue, slim Śiva, wreathed with a large black serpent, his loins girded with a leopard skin, suavely dances–a *lāsya* or serene, gentle dance–on a hillside of muted mustard-yellow. It is early evening: Śiva always dances in twilight, but it was to please Pārvatī that he first performed this evening dance.[1] Pārvatī, standing attentively, bends forward toward her lord; it is she–not, as one would expect, Sarasvatī, goddess of speech and learning–who accompanies his movements on the lute (*viṇā*), which rests on her shoulder. His pouch (*jhuli*) has fallen to the ground, a serpent emerging from or entering it. The goddess's ample, richly gathered red skirt, red bodice (*colī*) and veil, and mauve *vīṇā* gourds and sash offer a melodious contrast to Śiva's pale, lithe shape. The curve of the hilltop is emphasized by green modeling shadows; while hiding their trunks, it allows the slender cone of a pine tree and the massed foliage and swaying branches of deciduous trees to rise against a deep blue sky.[2] The mood of the painting is carried by the soft harmony of its colors.

1. P. R. Srinivasan, "The Nataraja Concept in Tamilnad Art," *Roopa-Lekhā*, vol. 27, no. 1 (1956), p. 30.
2. For the rendering of trees in Chamba paintings, *see* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 2, p. 65, no. 44; p. 66, no. 49.

P–23 Dance of Śiva and Kālī

Guler school
Western Panjab Hills
c. 1781
Opaque watercolor on paper
9 x 8⅛" (23 x 20.5 cm)
Collection Dr. and Mrs. Oscar Leneman, New York

On a green pasture in front of a verdant hill, dark, skeletal Kālī leaps, her four hands–two above her head and two lowered in front of her–clapping, her black hair flying, her garland of human heads tossed in a circle around her. A tiger skin whirling around her, she leaps forward toward the beauteous ashen-white, naked Śiva, who, playing on the rattle drum (*damaru*), recedes in

his dance movement while bending toward Kālī. A white skull and a red sword lie below Kālī on the hill, while Śiva's leopard skin, having fallen from his gleaming body, similarly marks the foreground. Higher up and to the left, on the pink ridge of the hill, the small figures of the monkeylike Nandīśvara and musician attendants (*gaṇas*) watch and accompany the rhythms of Śiva's dance on their instruments. On the higher slope rising in the distance, five black acolytes of Kālī, each with a skull bowl (*kapāla*) and wielding a sword, joyously stamp a dance of their own. The ridge of the hill is punctuated by diminutive treetops allowing a view into a rosy distance above which expands a luminous sky, melting into a darker blue zone and meeting the broad red border of the painting.

This painting celebrates the dance of both Great Gods, a joyous event that sweeps through the landscape. Although the goddess in her dark form as Kālī, the "Night of the world's destruction . . . and the Night of delusion,"[1] was usually visualized in Guler paintings as violently annihilating demons,[2] she is seen here dancing ecstatically to the rhythm drummed by Śiva. The painting closely follows the myth of the demon Dāruka, who was destined to be killed only by a woman, as told in the *Liṅga Purāṇa*.[3] Indra and the other gods in the guise of women fought against him, but they were defeated. Then the gods along with Brahmā approached Śiva, who requested Pārvatī to slay Dāruka. The goddess by her sixteenth part entered the body of the lord; she made her body out of poison in Śiva's throat. Thereupon, Śiva created Kālī out of his third eye, and it was she who slew Dāruka. Kālī's fury shook the universe. In order to drink away her anger, Śiva assumed the shape of an infant, crying in the field of slaughter, full of corpses. Deceived by Śiva's power of illusion (*māyā*), Kālī kissed and suckled the child. She became calm, and to please her, Śiva performed the fierce dance of creation and destruction (*tāṇḍava*) at twilight. Delighted by Śiva's dance, Kālī danced, and was joined by the witches (*yoginīs*).

Although none of the maternal feelings Śiva awakened in Kālī are shown in this painting, she dances joyfully to Śiva's music while his calm yet forceful movement is adjusted to her exultant leap.

1. *Mārkaṇḍeya Purāṇa*, 81.59–60, trans. F. Eden Pargiter (1904; reprint, Delhi, 1969).
2. *See* F. S. Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum* (London, 1977), p. 31, no. 41 (xvi); and W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 164; vol. 2, p. 117, no. 61(ii).
3. *Liṅga Purāṇa*, 1.106.3–28, ed. Jīvānanda Vidyāsāgara (Calcutta, 1885).

PUBLISHED
Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), pp. 50–51, repro.

P–24 Śiva Dancing in the Himalayas

Guler school
Western Panjab Hills
c. 1810–20
Opaque watercolor on paper
8 x 10½" (20.3 x 26.7 cm)
Collection Cynthia Hazen Polsky, New York

On a grassy dale in front of deep green trees and barren Himalayan mountain crags, Śiva dances extravagantly, flinging his limbs right and left and tossing his long hair. His garments, the skins of leopard and elephant, whirl off his body; a cobra coils around his neck and he holds a horn in one hand of his extended arms. As in other paintings showing Śiva dancing (nos. P–20–P–23), the god has only two arms. An orchestra of gods and demons surrounds him: six-headed Kārttikeya beats a circular metal drum; Devī (rather than Sarasvatī) carries a lute (*vīṇā*); four-armed Gaṇeśa plays a rattle drum and a kind of lute; and the five animal-faced Śiva attendants (*gaṇas*) blow trumpets and beat drums while, with his many hands, Bāṇāsura, Śiva's thousand-armed devotee, sounds a series of drums suspended from his neck.

This subject–Śiva dancing surrounded by his orchestra–is also the theme of a closely related, unfinished painting,[1] and occurs again in a bold version omitting the mountain background.[2] This scene is transposed from a more elaborate painting of the twilight dance of Śiva witnessed by Devī and applauded by the celestials,[3] and it appears in a different color scheme and rhythm in a painting from Chamba, another Himalayan school.[4] The contrast of the two-armed, "humanized," and almost naked figure of Śiva with his multilimbed, fully clad or partly animalic, orchestra must have fascinated painters and patrons in the Himalayan mountain kingdoms in the early nineteenth century.

1. Calambur Sivaramamurti, *Natarāja in Art, Thought and Literature* (New Delhi, 1974), p. 159, fig. 4.
2. *Ibid.*, p. 342, fig. 239.
3. *Ibid.*, p. 343, fig. 240.
4. *Ibid.*, p. 341, fig. 238.

P–25 Śiva and Pārvatī Seated, Embracing (Umā-Maheśvara)

Malla Dynasty
Nepal
Twelfth century
Book cover: opaque watercolor on primed wood
2½ x 22¼" (6.3 x 56.5 cm)
Collection Cynthia Hazen Polsky, New York

Śiva and Pārvatī embracing occupy the central rectangular panel in a composition extending throughout the length of this book cover. On each side of the central panel are three large circular units, each filled with the image of a seated divinity and surrounded by a circular aureole (*prabhāmaṇḍala*) glowing in many colors. They prepare for and lead the eye to the figure of Śiva toward whom the six gods turn. Śiva, seated in a yoga posture (*siddhāsana*), his legs crossed at the ankles, embraces Pārvatī with his left main arm, the other left arm, bifurcating at the elbow, raising his trident above the head of the goddess. Śiva's main right hand, held in *cinmudrā* in front of his chest, silently instructs the goddess. The fingers of his upper right hand, with the most delicate touch, count the beads of his rosary (*akṣamālā*). Within the central panel next to Pārvatī is a large, seated goddess of opulent body and costume, though without a specific cognizance, who is visually as important a figure as that of the bull Nandin couchant next to Śiva, his head turned toward his lord. Brahmā and Viṣṇu are the gods nearest to the central panel. A serpent king (*nāgarāja*) occupies the aureole on the extreme left; the other five encircled gods are flanked by ribands, each fluttering upward and bifurcating into a flowerlike device.

P–26 Śiva and Pārvatī Floating on the Skin of the Slain Elephant Demon

Basohli school
Western Panjab Hills
1675–80
Opaque watercolor on paper
9⅛ x 6¼" (23.2 x 15.9 cm)
The Cleveland Museum of Art. Purchase, Edward L. Whittemore Fund

Śiva, the Lord with a Cloud for His Vehicle (Jīmūtavāhana), is shown here seated with Pārvatī on the skin of the elephant demon Nīla. Pārvatī worships her lord for good reasons. In her previous life, when she was born as Satī and newly married to the Great God Śiva, a homeless ascetic with no shelter, she had worried that they would be exposed to the torrents of the monsoon, but Śiva took her up on a cloud beyond the hardships and perils of the rainy season.[1] Another time, Śiva killed the demon Nīla, who had taken the shape of an elephant and coveted Pārvatī. The Great God wrapped the flayed elephant's skin around his body (*see* no. P–9) or, as in this scene, he spread it as a mat.

In this painting, the magic elephant-skin carpet floats above the earth in the region of the clouds, which recede around the divine couple and enshrine them in a halo of pale vapors forming a cloud-borne cave. Below, the earth is a dark brown strip, separated from a river with water birds at the bottom of the painting. From the earth, trees shoot up, each carrying foliage like a standard, each a glorious patch of muted yet glowing colors—red, yellow, or green—set against the blue-white cloud vapors in which fly the white cranes that have taken off from the treetops. Across the swirling clouds, the dark monsoon sky in compositionally determined horizontal streaks that divide it into three zones is seen above and below the elephant's skin. The painting has the structure of a stele, in whose midst the image of divinity is enthroned.

Majestically, Śiva holds a sword in his main right hand, a skull bowl (*kapāla*), in his second; on the left, his arm stretches out protectively behind the goddess and holds the *damaru*, the drum whose sound echoes as thunder through the clouds. The ashen-white god is bejeweled, black tassels emphasizing his lordly gestures; his large head is turned toward the goddess although his eyes meditatively gaze beyond her. The high forehead marked by the third eye and the *tripuṇḍra* streaks—distributed also over his body and limbs—makes the head rise to great height; its ash-bleached hair is coiled up in a conchlike crown (*kaparda*) wreathed by pearls and a serpent.

In contrast to the delicate purity of Śiva's face in three-quarter view, the large-featured, heavily modeled head of the goddess is turned in sharp profile toward the god. The eye bulges in front view, overlapping the powerful nose. The fierceness of Pārvatī's face is more in keeping with the facial type peculiar to the Basohli school of painting from its beginning[2] than with the character of the goddess. Indeed, she looks up to Śiva adoringly, her hands joined in worship (*añjalimudrā*). A long strand of hair traverses her cheek and arm, an idiom of Pahari paintings—here also applied to Śiva's appearance.

The introduction of atmospheric effects into Basohli painting[3] stimulated the painter to give his vision of Jīmūtavāhana a creative form unique within the Basohli school. While receptive to innovative trends, this artist also incorporated in this vision the centuries-old structure of stone steles and the ancient knowledge of Śiva, the Dweller in the Cave.[4]

1. *Vāmana Purāna*, 1.11–30, ed. Anand Swarup Gupta and trans. Satyamsu Mohan Mukhopadhyaya et al. (Varanasi, 1968).
2. *See* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 2, p. 16, no. 1(i).
3. *See ibid.*, vol. 2, p. 24, no. 5(i).
4. *See* Stella Kramrisch, *The Hindu Temple* (1946; reprint, Delhi, 1976), vol. 2, p. 365.

PUBLISHED

Sherman E. Lee, "A Rajput Miniature from Basohli," *Bulletin of The Cleveland Museum of Art*, vol. 40, no. 3 (March 1953), pp. 46, 50–51, repro.

Sherman E. Lee, *Rajput Painting* (New York, 1960), p. 61, no. 58.

Cleveland, The Cleveland Museum of Art, *Handbook, 1966* (Cleveland, 1966), p. 239, repro.

Vinod P. Dwivedi, "A Rasamanjari Painting from Basohli," *Bulletin of The Cleveland Museum of Art*, vol. 56, no. 7 (September 1969), pp. 265–66, fig. 4.

W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 41; vol. 2, p. 25, no. 7.

Cleveland, The Cleveland Museum of Art, *Handbook, 1978* (Cleveland, 1978), p. 307, repro.

P–27 Pārvatī Greets Śiva in His Beauty

Kangra school
Western Panjab Hills
c. 1815–20
Opaque watercolor on paper
13½ x 17⅞" (34.3 x 45.4 cm)
Lent anonymously

The *Matsya Purāṇa*[1] tells how beautiful Pārvatī won Śiva as her husband through her undaunted austerities. Menā, Pārvatī's mother, had opposed the marriage of the princess Pārvatī to the penniless, uncouth ascetic. When the marriage was to be celebrated, Śiva was delighted to shock Menā into an awareness of his being, and to this end he planned his marriage procession with splendor and cunning. The procession started with divinely handsome celestials, and Menā mistook their leader to be Śiva. Another, even more gorgeous group of gods came by and Menā again mistook their leader for Śiva. She continued to mistake the most wonderful of the gods for Śiva as they arrived in escalating magnificence, until at last the arrival of Śiva was announced. Violent gusts of wind swept over a medley of weird, misshapen creatures, Śiva's host (*gaṇas*). In their midst, riding on Nandin, came five-faced, ten-armed Śiva, ugly and disheveled. Menā fell unconscious. Awaking from her swoon, she cursed Pārvatī. But Pārvatī enlightened her, and the gods supported her, saying that Śiva has many forms, both awful and wonderful; he assumes every form and is without form, and delights in the shape that he assumes and that deceives—as Menā was deceived. Pārvatī had wooed Śiva in mind, word, and body; she knew his true being. Menā, who had been deluded by Śiva's power of illusion, softened: were Śiva to show himself in his beauty she would give her daughter to him.

Here, as Śiva shows himself in his beauty, Pārvatī, his bride, bows before her lord, touching his feet with a garland. Behind her are her attendants; all the gods, having dismounted from their animal vehicles (*vāhanas*), prostrate themselves in a wide circle where they are joined by Śiva's *gaṇas*. The *vāhanas* stand together at the right. Behind Śiva and next to King Parvata, Menā stands demurely, joining the gods in their adoration of Śiva, while celestials in the clouds let flowers and music float onto the aquamarine ground of the happy end of Pārvatī's quest.

This sumptuous painting is from a series of over one hundred large paintings of scenes from the myth of Śiva created at the court of Mahārāja Sansār Chand of Kangra.[2]

1. *Matsya Purāṇa,* 154.275–92, ed. Nārāyaṇa Āpṭe (Poona, 1907).
2. *See* M. S. Randhawa, "Kangra Paintings Illustrating the Life of Shiva and Parvati," *Roopa-Lekhā,* vol. 24, nos. 1, 2 (1953), pp. 23–39.

P–28 Śiva's Wedding Feast

Chamba school
Western Panjab Hills
c. 1820
Opaque watercolor on paper
9¼ x 13¾" (23.5 x 34.9 cm)
Collection Ralph Benkaim, Beverly Hills

Pārvatī, daughter of King Mountain (Parvata), seduced Śiva, the Great Yogi, by her beauty and won him for her husband by her asceticism. This painting shows the feast given by Parvata in celebration of the wedding of Śiva and Pārvatī. In the left foreground, Śiva with his host (*gaṇas*) on either side is seated outside the walls of the women's quarters of Parvata's palace. They are being served a rich repast: the food is being laid out on leaf-plates, each surrounded by a number of smaller dishes. The gods—Viṣṇu, Brahmā, and others—are seated further back, and in this "outer circle" of the banquet, members of Parvata's household form a group by themselves.

To the right, Pārvatī, attended by her maids, watches from a balcony in the women's quarters. Ladies of the royal household crowd the rooms and watch the feast, while musicians on the gatehouse balcony blow trumpets (*sannais*). Many diminutive figures, singly and in groups, are sketched around the feasting gods and before the two groups of small buildings, one in front of the gate, the other in the distance.

Beauteous two-armed Śiva, the central and leading figure in the festival, has serpents for his main wedding ornaments; his lank dark hair hangs down his back. Next to Śiva and resembling his lord is a lovely *gaṇa*; he, and the other *gaṇas*, horned and bearded, with pleased expressions on their faces, enjoy the meal, as do Brahmā and Viṣṇu beyond, their four arms gracefully disposed while eating. The participants in the feast, the helpers included, are painted with expert spontaneity, whereas the women in the palace and the few trees in the background are standard types from this phase of Chamba painting. Śiva's wedding feast is celebrated with light, clear colors, dotted with dark accents.[1]

1. B. N. Goswamy of the Panjab University, Chandigarh, has suggested in a letter than the painting may be by Bansia, one of a family of painters from Chamba.

P–29 Śiva and Pārvatī, Walking and Lying Together

Basohli school
Painted by Devīdāsa
Western Panjab Hills
c. 1695
Opaque watercolor on paper
6⅞ x 11¼" (17.4 x 28.5 cm)
Collection Edwin Binney 3rd, San Diego

This painting is the first in a series of illustrations of the fourteenth- or fifteenth-century Sanskrit poem *Rasamañjarī*, written by Bhānudatta.[1] The poem, which was repeatedly illustrated, sets out erotic situations and describes the types of lovers thus engaged. The lovers in more than one instance appear in the shape of gods, be they Kṛṣṇa or Śiva. In Indian imagery, the transport of erotic love was divinized and the gods became the figures of its enactment.

This painting is inscribed on the reverse in a Braj version of the *Rasamañjarī* as follows: "He [Śiva] looks at the uneven ground, first hesitates, [then] extends his foot. Roaming about in the forest, he plucks wild flowers with his raised right hand. Relaxed in comfort on his bed [covered with] a lion's pelt, he presses his beloved to his body's side. In this manner, Śiva fully enjoys the pleasure, and causes Pārvatī's side to gracefully tremble."[2]

It is of interest to compare the Braj version with the Sanskrit verses of Bhānudatta: "Out of apprehension for his sweetheart's fatigue, Śiva extends his foot forward on uneven ground, and plucks a flower from a tree with his hand. He further holds Pārvatī, faint from excessive pleasures of love, to his body, and sleeps to the right on a bed fitted with an antelope-skin."[3]

In the Braj text, the antelope skin of the Sanskrit original has been replaced with a lion's pelt. This painting does not show the antelope skin, which is of special significance in the myth of Śiva,[4] nor does it visualize the pelt of the lion—the vehicle (*vāhana*) of the goddess—as the couch of the divine lovers; instead, a tiger skin is substituted. Not only is the tiger an accepted substitute for the lion of the goddess, but the glorious color and pattern of its skin are employed strikingly in this painting. The wondrous tree, the most vitally evocative shape in the painting, dividing and connecting the two phases of the lovers' progress, is mentioned in the poem; it is the painter's contribution to the meaning, implied by the text.

The stocky figure of Śiva, wearing a trimly fitting leopard skin around his middle and a serpent around his neck and arm, is shown in combined back view and profile, his left arm around Pārvatī's neck. Śiva displays as little emotion walking with Pārvatī as he does while lying with her.

Conspicuous in the composition of the painting is a pervasive rectangulation: the rectangle of the tiger skin, the upright rectangle within which the walking gods are limned, the rectangles into which the tree divides the painting, the near rectangle of the arms of the walking Śiva. The disposition of these shapes creates a balanced tension throughout the painting and makes its parts cohere. Except for this *Rasamañjarī* set, which was painted in Basohli by Devīdāsa, a painter from Nurpur,[5] such quiet dynamism is not characteristic of Basohli paintings. In other Basohli paintings, large rectangular color fields usually occur within the framework of a building set against a planar ground; the area within the building, however, as a rule perspectively suggests an interior, having its own depth within which objects are placed and figures gesticulate. The spatial illusionism confined within the rectangular frame of the building breaks the plane or the planar continuity of the painting.[6]

The idioms of this painting, in which the ardent vitality of the Basohli style, asserting itself in the tiger pelt's claws, has been tempered and blunted, belong to Devīdāsa, who worked in the Basohli style while adapting it to the formal qualities inherent in work from Nurpur (*see* no. P–39).

1. Bhānudatta, *Rasamañjarī*, ed. Rāma Śāstrī Tailanga (Varanasi, 1904).
2. Translated by Richard J. Cohen. Compare M. S. Randhawa and S. D. Bhambri, "Basohli Paintings of Bhanudatta's Rasamanjari," *Roopa-Lekhā*, vol. 36, nos. 1, 2 (1967), p. 7.
3. Translated by Richard J. Cohen.
4. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 336–40.
5. *See* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 45. Devīdāsa was the father of the Nurpur artist Golu; *see* B. N. Goswamy, "Golu, the Nurpur Artist," *Mārg*, vol. 17, no. 3 (June 1964), p. 62.
6. For examples of this technique in Basohli paintings, *see* Archer, *Indian Paintings*, vol. 2, p. 19, no. 4(iv); p. 20, no. 4(vii).

PUBLISHED
Stuart Cary Welch, *A Flower from Every Meadow* (New York, 1973), pp. 68–69, no. 36.

P–30 Sadāśiva Worshiped by Pārvatī

Basohli school
Western Panjab Hills
c. 1690
Opaque watercolor and applied beetle-wing cases on paper
7½ x 7¼" (19.1 x 18.4 cm)
Collection Ralph Benkaim, Beverly Hills

Seated in yoga posture on a golden-purple lotus flower, the large figure of Sadāśiva[1] is being worshiped by Pārvatī, an epitome of loveliness created in the school of Basohli. Her small, magnificently attired figure is placed on the rim of the lotus.

Śiva's shape posed a problem to the painter, who turned the central head slightly to the right and aligned two of the god's five heads on the right; he accommodated the other two heads on the left, where they are overlapped by the side view of the central head with its lank hair and circular earring. A *tripuṇḍra* mark drawn obliquely across Śiva's neck emphasizes the right turn of the god's central head. The long strand of hair falling from each of Śiva's heads links them to his body. A leopard pelt slung over the shoulders and a deep red, horizontally striped loincloth enliven the pallor of Śiva's skin. Ocher *tripuṇḍra* marks on foreheads, body, arms, and thighs and the repetition of mouths, eyes, brows, crescent moons, and *liṅga*-shaped coiffures have a cumulatively hypnotic effect. Śiva's large black sword, black serpent, and other attributes impress themselves on the mind of the spellbound devotee or spectator.

1. Here, Śiva is being worshiped in his five-headed form as Sadāśiva (*see* no. P–9). Because the five isocephalic heads are identical, the five-headed or one-headed image may play the same role, as shown in different versions of the Descent of the Holy Family (nos. P–39—P–41).

P–31 Śiva, Slayer of the Elephant Demon (Gajāntaka), Worshiped by Pārvatī

Basohli school
Western Panjab Hills
c. 1690
Opaque watercolor on paper
8⅝ x 7⅜" (21.8 x 18.8 cm)
Bharat Kala Bhavan, Banaras Hindu University, Varanasi

In this reinterpretation of the theme of Śiva and Pārvatī Floating on the Skin of the Slain Elephant Demon (no. P–26), clouds soar above god and goddess, and the demon Nīla's elephant hide vaults over Nandin, who is just about to rise excitedly from his couchant position. On the plain dark ground, Śiva's bull looks monumental; his overlong horns pass through ornate rings and carry bells; his coverlet and ornaments are faithfully depicted.

Śiva wields a large sword, arrow, skull bowl, ax, rattle drum (*damaru*), bow, and other insignia, but not his trident. A lute (*vīṇā*) is at his crossed feet. Pārvatī worships her lord, in whom all music originates. Held against the majesty and virtuosity of no. P–26, this devotional painting has the intense simplicity of a work of folk art, but one executed with the awareness of the work of a leading master of the Basohli school.

PUBLISHED
Karl Khandalavala, *Pahāri Miniature Painting* (Bombay, 1958), no. 31.

P–32 Birth of Kārttikeya

Bundi school
Rajasthan
c. 1760
Opaque watercolor on paper
9 x 7½" (22.9 x 19.1 cm)
Lent anonymously

From out of the night, against a dark gray, cloud-streaked sky, three massive mountains surge, crested by three turreted palaces. Lower down and in front of a cave, a large, leafy banyan tree with its pendant roots encloses Śiva and Pārvatī, seated on a tiger skin spread on a large white sheet. Śiva—gold nimbed, ashen colored, and three eyed, his forehead marked also by the crescent moon—leans on a large green bolster with a red coverlet, supporting himself on his left hand. His right arm, while embracing Pārvatī, points to the lower right, where smoke rises and something strange is occurring, something that frightens Pārvatī, who has thrown her arms around Śiva's neck. Her orange *sari* and green bodice (*colī*) set off Śiva's light face, which is seen in three-quarter view, his open eyes conveying meditative peace. Pārvatī's lion and Śiva's bull take scared leaps, the lion toward the fire, Nandin in the opposite direction, his face looking back with concern.

In the fire, a tusked, distorted face looks out from round, staring eyes. Is this Agni, the Fire—into which Śiva's seed spurted? Its heat was unbearable; Agni could not endure it (*see* Introduction). The version of the myth as painted here is a free and telescoped rendering of Śiva and Pārvatī together as lovers—and of the falling of the seed, when Śiva, disturbed in his lovemaking, rushed out of the palace shedding his seed, which leaped into the Fire.

The cameolike clarity of the figures in the dark landscape, the three palaces emerging from the darkness (do they suggest Śiva's residence on Mount Kailāsa or Tripura, the three forts of the Asuras?), the ingenious and expressive form of the tree, the delicacy and elegance of the rendering of Nandin and his outfit—all combine in an outstanding work of the Bundi school.

Preparation and Effect of Bhang
(nos. P–33—P–37*)*

Śiva sometimes acted like a madman; in divine frenzy he laughed, sang, danced, howled. The sages (*ṛṣis*) failed to account for his strange ways when he visited their retreat in the deodar forest.[1] In order to be like Śiva, some of his devotees used intoxicants to such an extent that it was said that in their Śaiva initiation rites "liquor is the deity."[2] Although these "initiates" were considered heretics, they represented one aspect of Śaivism in revolt against an orthodoxy whose observances had become meaningless.

On a popular level of understanding, however, Śiva's divine madness was understood as an intoxication, from bhang (a preparation made of hemp similar in effect to marijuana) in particular, and his addiction became the subject of poetry and paintings during the last few centuries. A seventeenth-century Bengali poet has Śiva say to Pārvatī, the Great Goddess, after their wedding:

> Today my wishes are fulfilled–so bring me *siddhi*[3]
> Take it in small amounts–about a hundred thousand times
> Add to it as many *dhattūra* [thorn apple] flowers as you can
> Add peppercorn, cloves, and other spices
> As much as you can to make it tasty
> Boil the milk till it thickens, stirring all the time
> That is how I would like it today.[4]

Śiva enjoys bhang excessively and loses his senses under its influence: he rebukes Pārvatī for no fault of hers, and sells all her clothes and ornaments to buy more bhang;[5] he tells her that a wife whose husband takes bhang is fortunate, because when she becomes angry and scolds him, he usually does not mind.[6] Even so, Pārvatī cannot live with this "naked eater of *bhang* and *dhutrā* [*dhattūra*]," and she returns to her father's house. The sages intervene and bring about a reconciliation. Śiva hugs his beloved so violently that he becomes one with her.

This is how on the popular level of the bhang episodes the metaphysical unity of Śiva and Pārvatī as Ardhanārīśvara is realized. It is envisioned as a coming together of god and goddess not only because–in spite of all their quarrels–a lasting separation of Śiva and Pārvatī is inconceivable, but because Ardhanārīśvara is an essential mode of Śiva's manifestation.[8] Brahmā had bid Śiva to separate, to divide himself into a male and female entity. The coming together of Śiva and Pārvatī is a reunion, a restitution of their primordial, eternal state.

1. *See* Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 153–58.
2. *Śrī Bhāgavata,* quoted in T. A. Gopinatha Rao, *Elements of Hindu Iconography* (1916; reprint, New York, 1968), vol. 2, pt. 1, p. 52.
3. *Siddhi* means perfection, supernatural power, final beatitude. It also is the name of the beverage in which bhang is the most important part.
4. Bharatcandra, *Annadāmaṅgala,* quoted in *Rāmeśvara Racanāvalī,* ed. Pañcānana Cakravartī (Calcutta, 1964), p. 234 (translation by Eva Ray).
5. Dinesh Chandra Sen, *History of Bengali Language and Literature* (Calcutta, 1911), pp. 241–42.
6. *Rāmeśvara Racanāvalī,* ed. Cakravartī, p. 396.
7. Pradyot Kumar Maity, *Historical Studies in the Cult of the Goddess Manasā: A Socio-Cultural Study* (Calcutta, 1966), p. 189.
8. *See* Paul Thomas, *Kāma Kalpa, or The Hindu Ritual of Love* (Bombay, 1959), p. 118.

P–33 The Holy Family in a Cave

Mandi school
Painted by Sajnu or a follower
Western Panjab Hills
c. 1810–20
Opaque watercolor on paper
12⅛ x 10¼" (30.7 x 26 cm)
Victoria and Albert Museum, London

While the Purāṇas delight in telling of the quarrels that animate the married life of Śiva and Pārvatī, the painters of the Himalayan hills celebrated the bliss of their marriage in the company of their family, including his six-faced son Kārttikeya and her elephant-headed son Gaṇeśa, together with their respective animal vehicles: bull, lion, peacock, and mouse (or rat).

In this painting, the family dwells in a cave in the Himalayan heights. Drowsily, Śiva is about to refill his bowl of bhang, the intoxicating preparation made from hemp. Pārvatī hugs Śiva's son Kārttikeya, while Śiva allows Gaṇeśa, Pārvatī's son, to nestle against him, sharing the large leopard skin on which they are seated. The bull Nandin approaches from the left, while Gaṇeśa's rat is in the opposite corner of the cave. A pouch (*jhuli*) containing Śiva the Ascetic's few requisites dangles from a branch in front of the cave. A serpent coiling around Śiva's neck rears its head above the bowl of bhang. Śiva wears an elegant leopard skin, which leaves bare much of his smooth, ashen-white body and limbs. He wears a chic hat of leopard skin with a crescent moon in front; short black hair escapes from under it and caresses his ear. A circular earring with a jewel drop helps to define the contour of Śiva's boyish face. But for a drowsy seriousness, his mien is unmoved, the glance being directed toward the pot of bhang on his right. Pārvatī, fully dressed in flowing garments, bends forward toward Kārttikeya, her glance heavy with concern.

On the left, in a smaller cave separated from the cave above by a ridge of flamboyant, icy rock formations, Śiva's monkey-shaped attendant Nandīśvara and a devotee look up toward the holy family with joyous admiration. A tiger (representing Pārvatī's lion) sleeps in a similar cave on the right. Further down, the icy mountain phantasmagoria opens up once more, having received in a dell on the left a bevy of gods, Viṣṇu, Brahmā, and many others, and an assembly of worshiping holy men (*sādhus*) and devotees on the right. In the upper left corner, celestials worshipfully fly forth from a cloud.

The entire mountain scenario is a "geometric" vision of a courtly, decorous celebration of the bhang-induced state of bliss in which Śiva is beheld to dwell. The light-colored, jagged, flamboyant rock formations, patterns of controlled excitement, are painted according to the "classical" tradition of Indian painting. From the fifth-century cave paintings of Ajanta, "rocks" were the elements of abstract, three-dimensional pictorial compositions. Here, the shuffled peaks, precipitous slopes, mushrooming cliffs, and arrayed splinters are grouped to form large, lozenge-shaped frames that connect and augment the animation of the several groups of figures they contain.

The painting owes little to the local tradition of Mandi painting. Its style stems instead from Guler, from which Sajnu, a leading painter, had come to Mandi, where he continued working in his own style. Whether his followers had also come from Guler or were natives of Mandi, where they learned the new style of Sajnu, is a moot question.

PUBLISHED

Ivan Stchoukine, *La Peinture Indienne à l'Époque des Grands Moghols* (Paris, 1929), pl. xcviii.

Alice Getty, *Gaṇeśa: A Mongraph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971), pl. 9b.

W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 365; vol. 2, p. 279, no. 60.

P–34 Śiva's Fall

Mandi school
Painted by a follower of Sajnu
Western Panjab Hills
c. 1800
Opaque watercolor on paper
11¾ x 9" (29.8 x 22.9 cm)
Collection William H. Wolff, New York

Thematically, this rugged mountain scene painted with sophisticated delicacy is a sequel to the previous glorification of the holy family in a cave on Mount Kailāsa (no. P–33), in which Śiva helps himself to–another–bowl of bhang.

Under a stormy sky, Pārvatī is seated on a leopard skin spread on a grassy slope, accompanied by Śiva's six-headed son Kārttikeya, and by her own chubby, elephant-headed son Gaṇeśa. Pārvatī, looking forlorn, raises a *dhattūra* (thorn apple) flower to her nose; Kārttikeya, his body averted from her, bends over a mountain crag on which his peacock vehicle is perched. Gaṇeśa is about to rise from the leopard skin, while his rat vehicle waits for him.

Śiva is not with his family. Instead, he is at the bottom of the mountain chain, where he has fallen from his vehicle, Nandin. The bull–frightened, riderless–gallops away but looks back to his afflicted lord, who manages to hold on to his ascetic's pouch (*jhuli*), although his rattle drum (*damaru*) has fallen from his hand. *Dhattūra* flowers lie scattered below the fleeing Nandin.

The white mountains with their delicate, light pink-, blue-, and green-accented crags show a modification and transposition of the bolder geometry and staged symmetry with which they frame the mountain fantasy of no. P–33. The off-center diagonal of the protagonists, separated from each other, symbolizes the disruption of the domestic bliss of the holy family caused by Śiva's inebriation.

P–35 Śiva and Pārvatī Straining Bhang

Basohli school
Western Panjab Hills
c. 1725
Opaque watercolor on paper
9 x 6⅜" (22.9 x 16.2 cm)
Collection William Theo Brown and Paul Wonner, San Francisco

Painters, particularly of the western Panjab Hills, made the preparation of the intoxicant bhang a ritual celebrated by the holy family. Here, Pārvatī solemnly assists her snake-wreathed, ascetic husband in the concoction of his favorite drink (*see* no. P–33). In this idyll, the contrast of the white of Śiva, his bull Nandin, and the straining cloth with the burning red ground and the red predominating in the garments of the god and goddess is bridged by the neutral tones in the lower part of the picture plane. Pārvatī's black hair and Śiva's ash-bleached golden hair focus a composition in which the Basohli line, no longer of fierce intensity, has absorbed the calm angularities of the Nurpur style, seen in the wide angle of Śiva's right arm and the daring disposition of his legs. Pārvatī's figure overlaps the black border of the painting, whereas Nandin's ponderous body rests on it and adds weight to the leisured performance in which Śiva in his stupor takes the leading part.

PUBLISHED
Jean Soustiel and Marie-Christine David, *Miniatures Orientales de l'Inde* (Paris, 1973), p. 58.
Pratapaditya Pal, *The Flute and the Brush* (Newport Beach, Calif., 1976), no. 15.

P–36 Śiva's Slumber of Surfeit

Jaipur school
Rajasthan
c. 1790
Opaque watercolor on paper
12⅜ x 8¾" (31.3 x 22.2 cm)
Collection Edwin Binney 3rd, San Diego

On a terrace under a banyan tree, a kneeling Pārvatī eagerly offers the dozing Śiva yet one more cup of bhang, his favorite drink. The air over the lake is still; an embankment set with kiosks reflected in the water leads to a romantic, hilly Rajasthani landscape such as would have been painted by a contemporary European.

Two Śiva attendants (*gaṇas*)—one dark, one white[1]—wreathed in *rudrākṣa*-bead chains are stationed in solemn attentiveness behind the parapet of the terrace, where Śiva dozes in an un-yogalike posture. Out of his serpent-wreathed hair the river Ganges issues in a thin trickle. Behind Śiva, a bolster-shaped lion lies patiently. (Nandin is not present.) Gaṇeśa has just arrived in full splendor, waving a fly whisk, and a throng of sages (*ṛṣis*) follow him, while many holy men (*sādhus*) have already gathered on the embankment.

Despite hybrid pictorial elements, Śiva's obesity, and the finicky detail, a ceremonious mood is maintained throughout the painting. The illusion of depth carries to the farthest shore the state of Śiva's divine inebriation. A shadeless banyan tree with clusters of basketlike foliage and hanging roots unifies the heterogeneous elements of the painting. Were it not for the clarity of structure and the minute precision of every detail, the picture might be considered a blasphemy. A wealthy, Westernized Śaivite may have been the patron of this cool, yet mellow-colored painting.

1. Reminiscent of Kṛṣṇa and his older brother Balarāma, formed of a black and a white hair respectively of Viṣṇu.

PUBLISHED
Portland, Portland Art Museum, *Rajput Miniatures from the Collection of Edwin Binney, 3rd* (September 24–October 20, 1968), p. 49, no. 38.

P–37 Pārvatī Holding a Goblet

Garhwal school
Western Panjab Hills
c. 1785
Opaque watercolor on paper
7¼ x 5¼" (18.5 x 13.4 cm)
Collection Michael Archer and Mrs. Margaret Lecomber, London

Śiva, the ascetic god, though absent from this painting, is evoked by his trident, which is planted behind the figure of Pārvatī as she sits under a mighty, bifurcated tree near the bend of a river. Her cat-sized lion keeps her company. The goblet raised in her hand calls for the intoxicating presence of her lord. The luscious landscape with its flowering shrubs, flowerlike rocks, and blushing hillside has readied itself for the god whom she awaits. This warm, humid, flower-laden atmospheric landscape, conjured in many Garhwal paintings, is filled with the intoxication that the goblet in Pārvatī's hand evokes and announces.

An inscription on the reverse reads: "Pārvatī Seated on Mount Kailāsa."

PUBLISHED
Washington, D.C., Smithsonian Institution, *Indian Miniatures from the Collection of Mildred and W. G. Archer, London* (1963–64), no. 59.
W. G. Archer, *Visions of Courtly India: The Archer Collection of Pahari Miniatures* (Washington, D.C., 1976), pp. 24–25, no. 14.

P–38 The Holy Family in a Cremation Ground

Kangra school
Western Panjab Hills
c. 1810
Opaque watercolor on paper
9⅝ x 6" (24.5 x 15.3 cm)
Victoria and Albert Museum, London

"In the cremation ground, along with demons and companions, Śiva prepares a garland, smearing [himself with] ashes from the funeral pyre. Indeed, your conduct may be wholly inauspicious; yet, of [all] the teachers, O Beneficent One, you are the most auspicious!"[1]

The Sanskrit lines inscribed on the mount of this painting succinctly convey both the sinister scene and its lighthearted mood and the trust of the devotee in Śiva. Above a charnel ground, Śiva has spread a leopard skin under a mighty tree on the bank of a river. The ashen-white, three-eyed god—elegantly bejeweled and almost naked, serpent wreathed, with the crescent moon at the parting of his golden hair—strings the severed heads (of the Brahmās of past aeons) on a long thread held by Gaṇeśa, standing on his right. Pārvatī, richly dressed and seated next to Śiva, holds sixfold Kārttikeya, who eagerly offers yet another head to be strung by his father. Śiva, of mature and inscrutable beauty, looks far away and into himself, while Pārvatī in gratified wonderment raises a finger to her lips. Nandin moves circumspectly toward the right behind the tree.

The cremation ground is lively with burning pyres, jackals, bones, and a skeleton. The shape of the hill forming the background for the holy family allows a view over rolling hills on the left; shuffled mountain peaks rise on the right. A pale sky completes the calmness of the scene. The red tones of Gaṇeśa's body and Pārvatī's dress enliven the *soigné* lyricism of the painting. Its courtly serenity is due to Śiva, lord over life and death, teacher of all the arts.

1. Translated by Richard J. Cohen.

PUBLISHED

Ivan Stchoukine, *La Peinture Indienne à l'Époque des Grands Moghols* (Paris, 1929), pl. xciv(b).

Alice Getty, *Gaṇeśa: A Monograph on the Elephant-Faced God*, 2d ed. (New Delhi, 1971), pl. 9a.

W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 304; vol. 2, p. 226, no. 57.

P–39 The Holy Family Descending from Mount Kailāsa

Nurpur school
Western Panjab Hills
1700–1710
Opaque watercolor on paper
6 x 8¼" (15.2 x 20.9 cm)
Albright-Knox Art Gallery, Buffalo.
Sherman S. Jewett Fund

To this day, the people of the Himalaya believe that every twelve years Śiva and Pārvatī descend from their residence on Mount Kailāsa and come down to earth. Taking their children and some of their possessions with them, they go from place to place to check on all of creation, for which Śiva is responsible.[1]

This painting shows the Great Gods on their way. Neither rocks nor hills are present to divert attention from their noble figures. They appear large and sharply silhouetted, projected on the ground of the mind, of which a plane of saturated color is here the visual analogue. The figures are laid out on it in ocher, orange, and white, like an intarsia of precious stones. Śiva walks ahead: striding widely, he halts in response to a princely(?) figure, half his height, shown in profile, who addresses Śiva with arms raised, the hands joined in worshipful greeting. Śiva, holding with one hand a right arm of his wondrous son Kārttikeya perched on his shoulder, and with the other his long trident, turns his face—in three-quarter view and slightly bent—toward the small princely figure; his ash-covered body, however, is arrested in front view and stands firmly, legs wide apart and bent in the knees. Śiva's ash-bleached golden hair, brushed back and falling in thin strands on his shoulders, is circled by a single bead chain; a large crescent moon rises on the left from the root of his hair. Dark, crescent-shaped earrings accentuate the smooth oval of Śiva's wide-eyed, otherworldly countenance. Bead chains on the chest and arms and a tiger-skin skirt belted tightly at the waist enhance the contours of his majestic figure. A pouch (*jhuli*) holding provisions and suspended on Śiva's right arm augments his stately presence.

Pārvatī follows on the majestic white Nandin. The bull halts, having raised a foreleg to proceed. Pārvatī holds her son Gaṇeśa on her lap; the elephant-headed, four-armed, divine child sits comfortably behind Nandin's hump on the patchwork coverlet, where room has

also been found for a neatly wrapped tiger-skin bundle from which a long-handled bowl and two bottles dangle. The goddess is absorbed with her son, to whom she offers a radish(?), while the child helps himself to some liquid from a bowl; its drops form—or he holds—a string of pearls. Pārvatī's expressive profile and that of the princely figure contrast with the unearthly ambiguity of Śiva's face; its modeling, like that of Nandin's head and Kārttikeya's body, has been reduced with knowing economy almost to evanescence.

Arrest and movement are variously integrated in each of the three units of the painting, most dramatically in Śiva's two-armed figure. He halts, having turned around in front view, his trident signaling the stop of the procession, while the arm of Kārttikeya points forward. Limned against the surrounding solidly toned areas, the disposition of the trident is as significant as is that of the figures. A broad, slightly shaded, orange-tinted strip at the top gently vaults over a scene of majestic and intimate calm such as only gods know.

Widely spaced figures in arrested motion on a monochrome ground characterize a number of paintings from Nurpur from the end of the seventeenth to the mid-eighteenth century.[2]

1. The legend is as alive today among the people of the hills as it was nearly three hundred years ago and, most likely, hundreds of years before that. It was told to the author by her gardener in Binsar, in the Kumaon hills. B. N. Goswamy of the Panjab University, Chandigarh, was told the same legend in Chandigarh.
2. *See* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 2, p. 302, no. 1; p. 306, no. 12(i); p. 308, no. 14(iii); p. 311, no. 19.

PUBLISHED
Sherman E. Lee, *Rajput Painting* (New York, 1960), pp. 72–73, no. 62.

P–40 The Holy Family Descending from Mount Kailāsa

Kangra school
Western Panjab Hills
c. 1805
Opaque watercolor on paper
12⅜ x 9⅝" (31.5 x 24.4 cm)
Bharat Kala Bhavan, Banaras Hindu University, Varanasi

In this version of the Descent of the Holy Family, which is as scenic as it is humanized, the gods move through a dell between steep cliffs. They have already left Mount Kailāsa far behind. Valiantly, Nandīśvara, Śiva's monkey-shaped attendant, precedes them, a bundle full of their belongings on his head, a drum (*mṛdaṅga*) jauntily suspended from his shoulder and a slender staff held in his hand. Śiva follows holding his trident, gallantly stopping to help Pārvatī climb down a steep boulder. Pārvatī, awkwardly clasping the infant Kārttikeya against her chest, is shown trying to cope with the flowing garments that impede her descent; she takes Śiva's helping hand. Śiva the Ascetic carries a pouch (*jhuli*); over his shoulder he wears a hunter's trophy, a tiger skin, while his loincloth is a leopard skin. Although both an ascetic and a family man, Rudra/Śiva is primordially a wild hunter; all these seemingly conflicting aspects of Śiva are plausibly combined in the painting.

At a distance, the mighty bull Nandin treads his way. Elephant-headed Gaṇeśa has usurped Śiva's place on Nandin's back and shares this hallowed seat with the peacock, the vehicle of Kārttikeya, while his own rat vehicle eagerly keeps pace with Nandin. Pārvatī's tiger, carrying only an empty saddle, terminates the procession.

The familiarity of the painter and his patron with their gods allowed the artist to engage the figures and symbols in lively action. The painting animates with humor and decorum a legend of the Great Gods that had found its way into the heart of the people.

Visually, the painting makes elements of Western painting, such as atmospherical perspective and shading, subserve an Indian vision in which the "cubistic" three-dimensionality of the rocks—though here assimilated to a "naturalistic" rendering—has been inherited from the time of the wall paintings of Ajanta. The schematization of the trees follows a local eighteenth-century formula: their dark shapes spaced along the road punctuate the pace of the celestials walking on firm—and rocky—ground.

P–41 The Holy Family Descending from Mount Kailāsa

Tehri-Garhwal school
Western Panjab Hills
c. 1820
Opaque watercolor on paper
11⅞ x 10" (30.2 x 25.4 cm)
Private collection, on loan to the Museum Rietberg, Zurich

The Descent of the Holy Family from Mount Kailāsa was a favorite theme of several Himalayan schools of painting. The mountain people were aware of their gods' responsibility to them, and their artists painted the event of the gods' visit with ingenuity, conviction, and familiarity.

The holy family, having left Mount Kailāsa, has already traversed a wide empty stretch of fallow hillside and is about to stop under a large tree. Śiva's bull mount, Nandin, already stands still, and Śiva has lowered his trident which bears his flag. Pārvatī holds up a *dhattūra* (wood apple) flower, her lion mount still striding on. Crowned elephant-headed Gaṇeśa, closely following the goddess at the end of the procession, rides his oversized rat which trots alongside the lion, while six-headed Kārttikeya on his peacock is in line with Nandin.

Mighty five-headed Śiva towers over his family.[1] Forming a diagonal across the painting, their shuffled group comprises two "perspectives": one is optical, indicated by the greenish ground, sloping and receding at the bottom of the picture; the other is ideational, the figures being projected on the yellow plane of the painting, which is enlivened by the overlong tails of lion and rat held high. Śiva's five heads gathered as one impressive shape connect the ingeniously composed group of the holy family with the gathering place of the cranes—high above—on the right of the painting and with the layered, luscious, shaded, green masses of the foliage of the large tree. The strong curve of its dark trunk bounds and sets off the startlingly harmonious composition of a painting full of dignity and whimsy.

1. *See* no. P–30, n. 1.

PUBLISHED
Robert Skelton, *Indian Miniatures from the XVth to XIXth Centuries* (Venice, 1961), pp. 99–100, no. 89.
Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), pp. 48–49, repro.

P–42 The Descent of the Ganges: King Bhagīratha's Prayer

Bilaspur school
Western Panjab Hills
1700–1725
Opaque watercolor on paper
9¾ x 6¼" (24.8 x 15.9 cm)
Collection William Theo Brown and Paul Wonner, San Francisco

To the painters of the western Panjab Hills, the Descent of the Ganges was of particular significance among Śiva's myths. The myth implies the celestial origin of the sacred river Ganges, Śiva's role as savior of the earth, and the purifying, vivifying power of the water of the Ganges on the ashes of the dead, however sinful.

The river Ganges first flowed in heaven. It was brought down to earth by the austerities undertaken by King Bhagīratha to purify the ashes of his ancestors, the sons of King Sagara, so that they could ascend to heaven. Lord Śiva, in his grace, intercepted the tremendous impact of the river's descent with his head and saved the earth from being rent asunder by the formidable celestial waters. Having been supported on Śiva's head, the river, the goddess Gaṅgā, descended from the savior's hair to earth and the netherworld. Her water purified and redeemed the ashes of the sons of King Sagara. According to the tradition that the painters knew, however, the Ganges came down to earth by the grace of Śiva, directly from his crown of matted hair.

This painting illustrates the moment before Śiva agreed to Gaṅgā's descent to earth, as Śiva listens to King Bhagīratha's prayer. Most of the painting is filled with a mountain fantasy consisting of two tall *liṅga*-like peaks, each a cluster of icy, white-blue, darkly outlined *liṅga* subshapes. They form the backdrop for Śiva and Pārvatī, who are seated atop similar white *liṅga*-boulders marked with tufts of flowers. A tiger skin functions as Śiva's mat. His piled-up hair is covered by a transparent red headgear; a black bowl is placed before the god on one of the small mountain peaks. Below, the figure of King Bhagīratha—who does not wear his crown—is painted on a black ground; on mauve mountain peaks dotted with white flowers, Nandin couchant looks adoringly up to Śiva.

The tall trident (*triśūla*) is planted between Śiva and Pārvatī, separating the two large *liṅga*-mountains. Behind them rises a tentlike structure, its red awnings reinforcing the red accents in the accouterments of the figures and the flag on the *triśūla*. This tent is added for good measure; its shape is borrowed from that in other paintings of the Panjab Hill schools, one, for instance, representing a musical mode (*Rāga Vinoda*) in which embracing lovers sit under its awning.[1]

Familiarity with Śiva's myth and symbols allowed the artist to create this decoratively evocative painting.

1. W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 377; vol. 2, p. 293, no. 28.

PUBLISHED
Pratapaditya Pal, *The Flute and the Brush* (Newport Beach, Calif., 1976), no. 14.

P–43 The Descent of the Ganges

Guler school
Painted by Shyam Gujerati
Western Panjab Hills
c. 1750
Opaque watercolor on paper
11¼ x 8⅜" (28.5 x 21.3 cm)
Collection Paul Walter, New York

In this illustration of the Descent of the Ganges (*see* no. P–42), Śiva, young and full of zest, is shown perched on mountain crags in full view, turning his face toward the crowned figure of King Bhagīratha, who stands on a lower level, supplicating the god. Śiva, with a faraway look, responds and, in answer to Bhagīratha's ardent austerities (*tapas*), lets the Ganges descend from his piled-up hair. The river falls in one stream, coiling up in a controlled spiral as it splashes down and spreads over the earth, thence to descend to the netherworld, where its waters will redeem the ashes of Bhagīratha's ancestors.

With its bold lines, the painting has caught a mood of expectancy and devotion. The curving mountain range with its shuffled crags supports and enshrines Śiva's body, which is set off dramatically against the red ground of the painting. Sweeping curves outline and model the god's powerful body; a tiger skin tightly fits his loins. His hands are crossed in front of his chest in the *svastika* gesture, which conveys auspiciousness and welcome.[1] The dark lines of flowing hair and rearing serpent add further strength to the figure of the god, flanked on his left by his trident (*triśūla*), to which is attached a flag and rattle drum, and on his right, by Pārvatī, who raises a circular fan. Nandin, at rest on a lower mountain, looks up adoringly to Śiva. The figure of Bhagīratha, drawn with a zest equal to that of Śiva, overlaps the border of the painting, an idiom inherited from manuscript illustrations. A band of sky gently vaults over the scene.

This painting, the work of Shyam Gujerati, was part of the Bhagwan-Narayan manuscript in Bathu, a monastic establishment in Guler.[2] Heads of Hindu religious establishments as well as princes were patrons of the art of painting.

1. A. P. Jamkhedkar, "Apropos 'An Unusual Hand-Position in Ceylon Statuary,'" *Journal of the Indian Society of Oriental Art*, n.s., vol. 9 (1977–78), pp. 4–5.
2. Karuna Goswamy, "The Bāthū Shrine and the Rajas of Guler: A Brief Study of a Vaishnava Establishment," *Journal of Indian History*, vol. 43, pt. 2 (August 1965), p. 578.

PUBLISHED
Pratapaditya Pal, *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection* (New York, 1978), pp. 168–69, no. 59.

P–44 The Descent of the Ganges

Kangra school
Western Panjab Hills
c. 1800
Opaque watercolor on paper
5¾ x 4" (14.6 x 10.2 cm)
Collection Ralph Benkaim, Beverly Hills

This unfinished painting, as hazy as a dream, shows a divine woman—the celestial Gaṅgā—having descended onto Śiva's hair, flowing over his shoulders, while the river Ganges spurts from Śiva's crescent-moon-crowned head. The speeding god's long hair spreads like a cloak behind him. His sumptuous, two-armed, serpent-wreathed figure is nearly naked, a leopard skin having slipped to his right thigh. Gaṅgā's conspicuous thigh is as seductively erotic as is Śiva's hair gathered at the point of contact with the body of the goddess. Her veil and skirt, meticulously folded, flutter behind her, while her amused profile looks down above Śiva's bland face. (Pārvatī, it is known, was jealous of the role her sister Gaṅgā played in Śiva's life.[1]) A large lion-pelt rug is spread behind the group, and some vessels (containing bhang?) have been placed on it.

High mountain crags with their sparse vegetation extend into a far distance and a couple of shady trees bend along the oval frame of the scene; their foliage extending over Gaṅgā—goddess and river—rounds off the scene. A cluster of green treetops lower down on the left firms the well-planned composition in which contemporary Western pictorial rendering has been assimilated to the Kangra style. The Western element is more conspicuous in the unfinished work than it would have been if the painting had been completed. Kangra artists creatively translated Western naturalism into the Kangra style of the late eighteenth century.

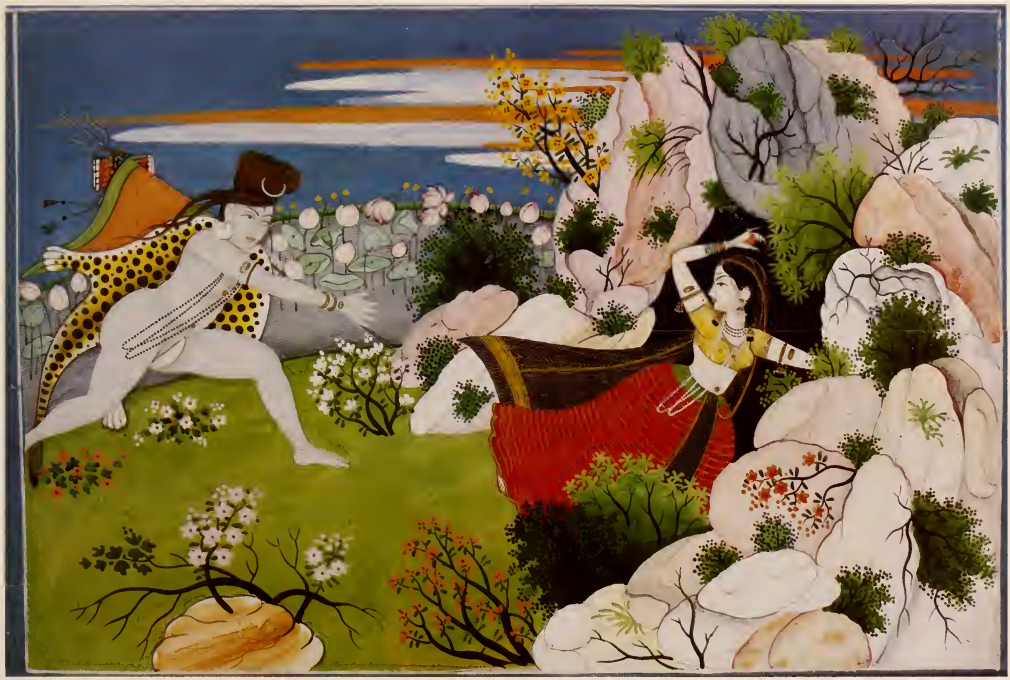
The differences in giving form to the theme of the Descent of the Ganges within the schools of painting in the western Panjab Hills can be attributed to the tastes and circumstances of the patrons, princely or monastic on the one hand and piously popular on the other (*see also* nos. P–42, P–43).

1. *See The Saundaryalahari, or Flood of Beauty*, 51, ed. and trans. W. Norman Brown (Cambridge, Mass., 1958), p. 68.

P–45 Śiva Chasing Mohinī

Garhwal school
Western Panjab Hills
c. 1790
Opaque watercolor on paper
6¾ x 9⅞" (17 x 25 cm)
Lent anonymously

At the churning of the cosmic ocean, Viṣṇu appeared in the shape of a beautiful woman, Mohinī (Delusion), in order to beguile the demons and deprive them of their share of *amṛta*, the drink of immortality, which they and the gods had churned from the ocean. After this successful deception, Śiva was eager to see Viṣṇu in his form as Mohinī. Viṣṇu let him behold a beautiful landscape full of flowers and verdant trees. There, a ravishingly beautiful girl was playing with a ball. She was exquisitely dressed. Her smile, as she played, utterly bewitched Śiva; he could not take his eyes off her. She cast sidelong glances at him and the ball slipped from her hands and fell at a distance. As she ran after it, her garment was tossed by the wind and exposed her limbs. The divine Śiva lost control of himself and ran after her like an elephant pursuing a she-elephant, along rivers and lakes, in mountains and in forests, on and on, until he realized that he had been overpowered by Viṣṇu's



power of illusion and stopped pursuing Mohinī—God Viṣṇu as Delusion.

The story is told in the *Bhāgavata Purāṇa* and in other Purāṇas. This painting, glowing in enamel-like colors, closely follows the text. The mood of myth and painting is the same. A heavy-bodied Śiva, wearing a clumsy, disordered hairdo graced by the crescent moon, lunges forward in erotic befuddlement. His leopard skin falls off his shoulders and exposes his opulent body, naked but for the strip of cloth covering his genitals (*kaupīna*) and long strings of beads. Fleeing Mohinī, a paradigm of beauty such as only a master of the Garhwal school could create, is hugged by billowing garments of a precision of line that also accounts for the perfection of her profile and raised right arm. Mountain crags, tufts of vegetation, ramifying trees with enormous flowers, lotuses in the pond that bridges the distance between pursuer and pursued, Śiva's trident with its flag and rattle drum leaning on the god's shoulder and pointing toward a dark, distant sky—all show in clear, ardent colors an excitement that animates both gods, the one, naked and deluded, the other, disguised and deluding.

1. *Bhāgavata Purāṇa*, 8.12, 14–36, ed. Pāṇḍeya Rāmateja Śāstrī (Varanasi, 1962).

PUBLISHED
Martie W. Young, *Asian Art: A Collector's Selection* (Ithaca, 1973), pp. 94, 200–1, no. 78.

P–46 The Great Goddess as Slayer of Demons

Bundi-Kota school
Rajasthan
c. 1740
Opaque watercolor on paper
7⅜ x 9⅝" (18.7 x 24.5 cm)
Collection Dr. Kenneth X. Robbins, Maryland

Although Śiva defeated many demons and destroyed their strongholds, only a few of his victories were given sculptural or pictorial representation, such as his destruction of Tripura, the three cities of the demons (*see* no. 40), and his victories over the elephant demon Nīla (*see* no. 39) and over Andhaka, Śiva's blind son and king of demons (*see* no. 42). Śiva is the great ascetic god and the killing of cosmic demons is one of his lesser activities. However, Devī, the Great Goddess, in her form as Durgā was born to be a demon slayer; their destruction is her prerogative. Her greatest victory is that over the buffalo demon Mahiṣa (*see* nos. 78, 79).

Some of the most powerful paintings of Durgā showing her élan as a fighter were created in Bundi and Kota. Here, Durgā kneels on her white "lion" vehicle with its wings and dog's snarling snout.[1] The four-armed goddess wields a lance, club, sword, and discus, making short work of the demons whose bestial clumsiness the painter delightfully illustrated in contrast to the trim shape of the fighting goddess. She wears the fashion of the day, her crown with its lotus flowers remaining unshaken. Her fluttering gossamer shawl, the crisscrossing weapons, and the lashing "lion's" tail all convey the excitement of the fight. The tasseled hat in its lonely flight above the goddess's crown belonged to a demon; it is the decapitated buffalo demon's hat that is also shown in other Bundi paintings. In the upper left corner, a dark attendant, holding a bowl and brandishing a dagger, accompanies Durgā in her fight with the demons.

1. *See* Stella Kramrisch, *The Art of India* (London, 1954), pl. VIII. For a closely related painting, *see* Stuart Cary Welch, *A Flower from Every Meadow* (New York, 1973), pp. 46–47, no. 21. Welch points out the Iranian influence in the rendering of the lion.

PUBLISHED
Sherman E. Lee, *Rajput Painting* (New York, 1960), pp. 38–39, no. 30.
Stanislaw Czuma, *Indian Art from the George P. Bickford Collection* (Cleveland, 1975), no. 81.

P–47 The Blessed Goddess Kālī (Bhadrakālī)

Basohli school
Western Panjab Hills
1660–70
Opaque watercolor, gold leaf, and applied beetle-wing cases on paper
9⅛ x 8¼" (23.2 x 21 cm)
Collection Dr. Alvin O. Bellak, Philadelphia

"O Mother . . . who art beauteous with beauty of a dark rain cloud,"[1] the "three-eyed Creatrix of the three worlds,"[2] who "surveys the entire universe, which is the product of time [Kāla], with Her three eyes—the Moon, Sun, and Fire"[3] (moon, sun, and fire representing the faculties of will, action, and knowledge), "from the closing and opening of your eyes the earth is dissolved and created, . . . from dissolution as if to save it, your eyes refrain from closing."[4] The hymns to Kālī, the Dark Goddess, praise her in visions that the painters project as she reveals herself to them.

In this painting, Bhadrakālī, the Blessed Dark Goddess, appears in an effulgent orb, vibrant with golden rays, floating on a black ground. Crowned, wreathed in lotus flowers and serpents, her veil and disheveled hair[5] flowing down her long, bright yellow skirt, she is shown in three-quarter view standing on a corpse whose long shape, floating like a boat in the golden orb, carries the dark, burly goddess. Her three, wide-open eyes gaze, looking nowhere; her raised right hand holds a book with writing on it[6] and the left hand fingers a flower of her long lotus garland.

The naked corpse, its arms raised behind the head, is shaven but for the *chati*, the strand of hair on a Brahmin's head. Its feet are turned back to front, in the way *pretas*—the ghosts of the dead—are thought to be distinguished. The profiled face is naturalistically drawn and modeled by shading, the most heterogeneous visual elements, however, being subsumed to the overwhelming vision of the Dark Goddess in her glory. Though not all of her supramundane fearfulness can be depicted in one painting, a selection of her attributes suffices to convey the fundamental meaning of Kālī which is valid on many levels. Metaphor rests upon metaphor in every one of her features, and though her fleshy, deep red lips expose her gleaming tusks, no streams of blood trickle from the corners of her gaping mouth.[7] She devours all existence and she chews all things with her fierce teeth.[8] A profusion of lotus flowers are in the painting and green beetle-wing cases are inserted in her jewelry, as dazzling as her eyes that will not close so that the universe may continue to exist.

The arms of the corpse are marked by *tripuṇḍra* lines. They and the *chati* identify the body as that of a Śaiva Brahmin.[9] Though the corpse is not characterized as Śiva, it may suggest him, because Śiva as the supreme principle is inactive like a corpse—while his *śakti* is all activity (*see* no. P–48). Accordingly, the goddess is given the dominant position. This world view has a long past in Indian thought: according to the Hindu Sāṁkhya philosophy, *puruṣa*, the supreme principle, the cosmic spirit, is beyond action, while *prakṛti*, the cosmic substance, is the active power, the *śakti*, that builds the substance of the world. In terms of the Śākta cult, she is the supreme goddess, she is all action, whereas the immovable principle is the ground on which she treads —and which she brings to life. In anthropomorphic terms, the inert male, lying supine like a corpse, is the onlooker who out of the half-closed eyes of his rigid face sees the "dance" of the goddess. The flat, black expanse against which Bhadrakālī "dances" in her orb of radiance calls up the moment of the night described in the *Bṛhaddharma Purāṇa*[10] when Bhadrakālī, in order to destroy the demons, approached the earth enveloped in darkness. The earth trembled. Śiva as a corpse fixed his three eyes upon her and the earth became steady.

The inscription on the back of the painting reads: "O Dark Mother! whose splendor is unbounded as that of the rising sun, possessing forest-lotuses in bloom, the slow gait of the flamingo, proud, round breasts, a pair of lotus garlands, manuscript in hand, yellow garments, accompanied by spirits of the dead: I honor the Goddess, bloody Bhadrakālī, ever present in the temple."[11]

The group is framed by slender pillars rising from a crenellated base and supporting a roofl et that projects on the deep orange border of the painting. The vision of the golden orb floating in the darkness appears within an architectural frame such as the painters of the Basohli school used to enclose sumptuous interiors.

1. *Hymn to Kālī: Karpūrādi-Stotra*, 1, ed. and trans. John Woodroffe [Arthur Avalon], 2d ed., rev. and enl. (Madras, 1953), p. 43.
2. *Ibid.*, 7, p. 61.
3. *Mahānirvāṇa-Tantra*, 13.8, quoted in *ibid.*, p. 55, n. 8.
4. *The Saundaryalahari, or Flood of Beauty*, 56, ed. and trans. W. Norman Brown (Cambridge, Mass., 1958), p. 70.
5. *Hymn to Kālī*, 3, ed. and trans. Woodroffe, p. 50.
6. The inscription on the manuscript page that Bhadrakālī holds is in Ṭākrī and is partly undecipherable.
7. *Hymn to Kālī*, 3, 4, ed. and trans. Woodroffe, pp. 50, 53.
8. *Mahānirvāṇa-Tantra*, 13.9, quoted in *ibid.*, p. 52, n. 3.
9. *See* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 34; vol. 2, p. 16, no. 1(iii); this painting represents the goddess dancing on the corpse of a nude giant, a Brahmin whose forehead is said to show the Vaiṣṇava *tilaka* mark.
10. *Bṛhaddharma Purāṇa*, 1.23.6–8, ed. Haraprasād Shāstri (Calcutta, 1889).
11. Translated by Richard J. Cohen.

P–48 Kālī on Śiva/Śava

Guler school
Western Panjab Hills
1820–30
Opaque watercolor on paper
10¼ x 8¼" (26 x 21 cm)
Lent anonymously

"If Śiva is united with Śakti, he is able to exert his powers as lord; if not, the god is not able to stir."[1] In this painting, Śakti is Kālī, the Dark Goddess, the primordial power. Śiva, the corpse (*śava*), lies supine on the funeral pyre in the cremation ground. The moment Kālī, stepping lightly, lowers her raised foot and touches his chest, the corpse stirs: instilled with new life, he is Śiva, the beauteous god whose long, ash-bleached hair caresses his shoulders, while he raises his left hand shaking the rattle drum. A new cosmos will arise to its sound emanating from the cremation ground, the space "in which all creatures are merged as corpses in the Great dissolution (Mahāpralaya)"[2] at the end of a world: "O Mother, . . . three-eyed Creatrix of the three worlds, whose waist is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse, as Thy couch on the cremation-ground, enjoyest Mahākāla."[3]

The sparseness of the cremation ground with its she-jackals thirsting for the blood dripping from the severed head in Kālī's hand, and the form of the striding goddess—trim in her black nakedness and brandishing her sword while her main hands show the gestures common to all Indian gods, assuring freedom from fear and imparting divine grace—are reinforced by the shape of a nearby tree and carrion birds in a bleak landscape.

1. *The Saundaryalaharī, or Flood of Beauty*, 1, ed. and trans. W. Norman Brown (Cambridge, Mass., 1958), p. 48.
2. *Hymn to Kālī: Karpūrādi-Stotra*, 7, ed. and trans. John Woodroffe [Arthur Avalon], 2d ed., rev. and enl. (Madras, 1953), p. 62.
3. *Ibid.*, p. 61. Śiva as Mahākāla is Time transcending time.

P–49 Sadāśiva and Kālī

Mandi school
Western Panjab Hills
c. 1800
Opaque watercolor on paper
14 x 9½" (35.6 x 24.1 cm)
Alexander A. Bortignon, Kalamunda Gallery of Man, Perth, Australia

Creative iconology is seen here at its liveliest. Sadāśiva,[1] the transcendental eternal Śiva, is shown, eight-armed, dressed in the princely costume peculiar to Mandi (*see* no. P–16, especially the triangular neck opening of the *jama*) and wearing a long garland of severed heads. Carrying his own fifth head—as if on a platter—above the other four heads and riding his white bull, ashen Sadāśiva attired in an orange robe confronts the small figure of the Dark Goddess, Kālī, stationed above him, to the right, on a hill. While in this juxtaposition, the large, seated figure of Śiva has as his most conspicuous attribute a sword, the small, standing figure of Kālī brandishes two such dreadful weapons that put her above Śiva, as does her position on a hill. In this visual way, the god and goddess, in spite of their size difference, are shown to be of equal importance, although the corpse on which Kālī stands refers to Śiva himself as a corpse (*śava*), whom she, by her step, awakens from deathlike inertia to creativity (the corpse's face looks alive) (*see* no. P–48). The whiteness of Nandin and of the cremation ground unites the two aspects of deity—the Śaiva and the Śākta—in front of an expanse of blue sky around a maimed corpse in Śiva's hand.

The light tonality of the painting, white predominating; the strong vertical accents of the two main figures and the multitude of their paraphernalia; the carrion birds; and the willow tree make this painting a joyously macabre celebration in which awesome and terrible subjects are integrated.

1. *See* no. P–30, n. 1.

P–50 Agastya

Malla Dynasty
Nepal
Mid-fifteenth century
Opaque watercolor on cotton
32¼ x 26¾" (81.9 x 67.9 cm)
Collection Mr. and Mrs. John Gilmore Ford, Baltimore

Like Rudra/Śiva, the Vedic sage (*ṛṣi*) Agastya was born mysteriously, although not from the seed of Brahmā the Creator but from that of the gods Mitra and Varuṇa, the rulers of the day and the night, the upholders of cosmic order. Agastya resembles Śiva also because he is a teacher of science and literature; however, although he wrote on medicine, Agastya was not a healer like Śiva. Moreover, Agastya is the regent of the star Canopus, the brightest star of the southern hemisphere, while Śiva's star shape is the intensely brilliant Dog Star Sirius (Mṛgavyādha).

In this *poubhā*[1] from Nepal, deified Agastya holds Śiva's trident in his upper left arm, his main right hand, like that of Śiva as the Supreme Guru (Dakṣiṇāmūrti), giving silent exposition (*vyākhyānamudrā*). The bearded and moustached Agastya has distended earlobes, and strands of hair from his piled-up, bipartite coiffure cover his shoulders. With crossed legs supported by a band (*yogapaṭṭa*), he sits surrounded by a nimbus (*śiraścakra*) and aureole (*prabhāmaṇḍala*) and a pillared arch of scrollwork, which evokes a cave. The border of this "cave" consists of single-celled "caves," each occupied by a meditating *ṛṣi*. Each of these caves is characterized as such by the "rocks" that surround it, their shapes stemming from Ajanta's "cubistic" rock formations (*see also* nos. P–33, P–40), of which they are nearly planar residues. The rocks are grouped in kaleidoscopic patterns around the single cells, which form square units of design to the right and left of Agastya's cave. The middle of the base of his thronelike arcade is occupied by a waterpot, Agastya's birthplace according to the *Ṛg Veda*.[2] Further down, the cave phantasmagoria excells in an ornamented strip of rectangular "rocks." Below this is the inscription of the painting, whose donors are portrayed at the bottom, along with scenes of celebration of the Agastya observance. Outside the cave are divinities and the signs of the zodiac, each painted within its own red *prabhāmaṇḍala* on a dark ground.

1. The Nepali word *poubhā*, from the Sanskrit *prabhā*, "illumination," denotes a figured painting in contrast to a *maṇḍala*, a geometrical diagram and configuration.
2. *Ṛg Veda Saṃhitā*, 7.33.10,13, ed. F. Max Müller (London, 1862).

PUBLISHED

Pratapaditya Pal, *Indo-Asian Art from the John Gilmore Ford Collection* (Baltimore, 1971), no. 62.

Pratapaditya Pal, *Nepal: Where the Gods Are Young* (New York, 1975), pp. 88, 126–27, no. 57.

Pratapaditya Pal, *The Arts of Nepal*, pt. 2, *Painting* (Leiden, 1978), pp. 89–90, figs. 87, 88.

P–51 Śiva Saves Sage Śveta from Death

Basohli school
Western Panjab Hills
c. 1820
Opaque watercolor on paper
3¾ x 4⅝" (9.7 x 11.7 cm)
Collection Dr. P. Formijne, Amsterdam

Śiva incarnated as the young sage Śveta when Brahmā performed austerities in order to create human beings. In this form, he imparted perfect knowledge to Brahmā.[1]

Sage Śveta lived in a mountain cave, where he devoutly worshiped Śiva. When Śveta was nearing the end of his life, Death came to take him. Śveta meditated on Śiva, the "death of Death" present in the *liṅga* which he was worshiping. What harm could Death do him? Death should leave him. Death, with his sharp fangs, terrible to look at and holding the noose, roared. He challenged Śveta. Where was Śiva, the "death of Death"? Was he in the *liṅga*? Suddenly Śiva appeared, laughing; Death looked at Śiva and fell down dead.[2]

This humble painting is based on a similar version of the legend of sage Śveta. The mountain cave, the *liṅga* worshipfully held by Śveta, the sharp fangs of Death with his noose—all are present at the moment Śiva appears, sword in hand. Death, seated on his buffalo, is himself doomed to instant death.

Although Śveta appears in this painting merely as a devotee of Śiva, his being an avatar of Śiva is indicated by Śiva's outstretched hand touching his devotee's head, and by the *liṅga* in Śveta's hands, an essential link between the sage and Śiva, the god in the shape of man.

1. *Śiva Purāṇa*, 7.5.2–6, ed. Jvālāprasāda Miśra (Bombay, 1965).
2. *Liṅga Purāṇa*, 1.30.2–23, ed. Jīvānanda Vidyāsāgara (Calcutta, 1885). Compare the legend of Mārkaṇḍeya (no. 41).

P–52 The Pilgrimage to Śiva of the Five Celestial Sages

Guler school
Western Panjab Hills
c. 1800–1820
Opaque watercolor on paper

A. The Five Celestial Sages on a Wooded Mountain and in a Palatial Court where Ascetics Practice Yoga around a Śivaliṅga
14½ x 19¼" (36.8 x 48.9 cm)
Collection Dr. Michael Hudson, New York

B. The Five Celestial Sages in a Wondrous Palace in the Icy Mountains
14¼ x 19¼" (36.2 x 48.9 cm)
Collection Paul Walter, New York

C. The Five Celestial Sages in Barren, Icy Heights
14¼ x 19" (36.2 x 48.3 cm)
Collection Dr. Michael Hudson, New York

These scenes are from a large series painted as a continuous narrative that seems to illustrate a Himalayan pilgrimage of the five celestial sages (*devaṛṣis*), each of whom appears several times in each picture. The paintings, now in various collections, are not numbered, but are illustrated here in the presumed chronological sequence of the narrative. A second, somewhat later set of paintings (c. 1820) illustrating the same story is known, painted in the style of the Hindur school (Nalagarh).[1]

In the first painting (no. P–52A), the five *devaṛṣis* stand at the bottom between bushy treetops and spotted mountains as if on a magic carpet above the water whence cliffs arise. Their expectant glances are directed upward to a court walled by turrets and pavilions, where–subsequently–the five sages find themselves received by a bevy of women. Next, on the left, they discourse with a turbaned figure accompanied by women, ascetics, and bearded old men, while throughout the court, *liṅga* worship and, most conspicuously, *haṭha-yoga*, are being practiced.

In the second of the three paintings (no. P–52B), several scenes show the progress of the five *devaṛṣis* from the gate of the palace to its audience hall. The five sages stand in a kiosk on a terrace at the lower right, addressing themselves to two gatekeepers. The hand gestures of both parties convey their lively conversation. In the next scene, outdoors and to the left, the *devaṛṣis* lie huddled together sleeping, encircled by women, their hands for the most part folded in salute (*añjalimudrā*). In the foreground, this circle is bounded by diminutive pavilions and turrets in the long outer wall of a vast and wondrous court; it is bounded beyond by a row of young trees near a river. On the left, a straight wall separates this scene from the next, where the five celestial sages are welcomed with music by their host: having followed him, they are lined up to enter the inner court, where many women have already arrived on horses and elephants, having passed through the outer, turreted

court. In the inner court itself, the women sit on the floor and worshipfully listen to the addresses of the *devarṣis*. Finally, within the audience hall of the palace itself, the enthroned host, his attendant holding an umbrella and waving a fly whisk, again with hands folded in *añjalimudrā*, faces the sages, who are now seated before him and who address him. Behind them, each of the assembled women holds a book whose text they seem to recite or discuss.

In the upper right is a scene of the arrival of the women on horses and elephants at the outer court. Their procession to the palace is led past the far bank of the river; they behold the fantastic spectacle of women dancing under a tree on the small riverine island, while diminutive women seated on sumptuous stools in the branches are either conversing or in a pensive mood. Their delicate shapes alternate with large fly whisks suspended from the branches.[2] Finally, behind the tree, the five sages are seen once more.

In the third scene (no. P–52C), the long pilgrimage of the now-emaciated *devarṣis*, clean shaven and wearing animal skins above their short loincloths (*laṅgotis*), has taken them to the highest Himalayan altitudes. They walk on above a mountain lake, meditating while counting the beads of their rosaries (*akṣamālās*). They circumambulate both a dark looming rock and the crescent moon, and then walk on to far-off, still higher regions. Waves, boulders, snowy and icy mountain crags, and clouds mesh with abstract patterns in which the figures of the five sages come and go, leaving the thin line of their trek between moon and earth. Such rocks and clouds as painted in fifth-century Ajanta were of the highest creative abstraction; here they are variously transformed and linearized in the Guler style.

The composition of these highly complex, narrative paintings obey rules valid in the wall paintings of Ajanta, among them, the representation of several moments of the narrative by placing the actors of adjacent scenes back to back. A wall seen in bird's-eye view frequently assists in this division. The bird's-eye view, moreover, helps to make the contents of each scene, and also of the entire narrative, visible in its sequences in a horizontal, and by staggering them, in a vertical, direction. In this staggering of several scenes, each a visual unit, elements of three-dimensionality (such as the pavilions with their internal spaces) and planar formulations (such as the rendering of the tree in no. P–52B) equally promote narrative clarity and pictorial unity—the former supported by the grouping and sizes of the figures, the latter created by the linear and color composition.

1. For a painting from the later series, *see* W. G. Archer, *Indian Paintings from the Punjab Hills* (London, 1973), vol. 1, p. 173; vol. 2, p. 126, no. 5. The text underlying the illustrations has not been identified.
2. In a letter to the author, Calambur Sivaramamurti suggests that the tree may represent the celestial Pārijāta tree. The story of Kṛṣṇa acquiring this tree is centered around Nārada, one of the five celestial sages. The other *devarṣis* are Tumburu, Bharata, Parvata, and Devala.

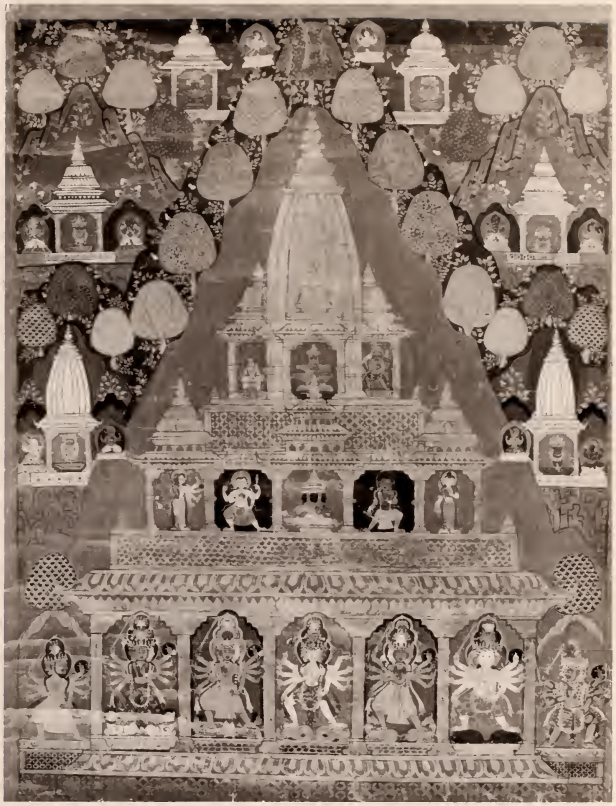
PUBLISHED

Pratapaditya Pal, "Indian Art from the Paul Walter Collection," *Allen Memorial Art Museum Bulletin*, vol. 28, no. 2 (Winter 1971), pp. 78–79, no. 28, fig. 10 [no. P–52B].

Pratapaditya Pal, *The Classical Tradition in Rajput Painting from the Paul F. Walter Collection* (New York, 1978), pp. 194–95, no. 72(b) [no. P–52B].

P–53 Shrines of Śiva

Nepal
c. 1750
Opaque watercolor and silver on cloth
42½ x 33" (107.9 x 83.8 cm)
Los Angeles County Museum of Art. Gift of Mr. and Mrs. Richard E. Sherwood and Indian Art Discretionary Fund



A three-storied temple, a shimmering silver structure filled with the presence of Śiva, is given central position and importance in this painting. The filigree elaboration of the structure allows the luminous red ground to show through its tracery. Outside, the silhouette of the glowing red ground is amplified by a steep triangular zone following the temple's contour, whose undulating sides allow trees of jewel-like colors to be superimposed onto a decorative landscape pattern. Six small *liṅga* shrines dot the "landscape" in perfect symmetry.

In the large, central temple, the top floor is occupied by a *liṅga* with two attendants; the second floor shows a *liṅga* with three faces visible (*mukhaliṅga*) flanked by a guardian and an image of a deity on each side; on the ground level, three different aspects of Śiva, each separately enshrined, are flanked by Gaṇeśa on the right and Durgā on the left, while a guardian deity stands outside the structure on each side. Each of the figures within the large temple appears between the two pillars of its own chapel. The acolytes of four of the small *liṅga* shrines are situated outside the shrines, however, and are surrounded by their own aureoles (*prabhāmaṇḍalas*) and color zones. At the top of the main temple and flanking the tree at the apex of the triangle are two divinities seated on lotuses and surrounded by red *prabhāmaṇḍalas*, which overlap the deep blue band of the "sky" under which the exquisite toylike pattern of temples, trees, and hills of this cloth painting (*poubhā*) unfolds. Dotted with flowering sprigs, the scene celebrates the presence of Śiva as *liṅga* and image in a formalized landscape inspired by the scenic beauty of Nepal and by pictorial conventions assimilated from traditions of Rajasthani painting of the seventeenth and eighteenth centuries.

PUBLISHED
Pratapaditya Pal, *The Arts of Nepal*, pt. 2, *Painting* (Leiden, 1978), p. 92, fig. 121.

P–54 Trident (Triśūla)

Jaipur school
Rajasthan
1775–1800
Opaque watercolor on paper
10¼ x 6⅞" (26 x 17.5 cm)
Navin Kumar Gallery, New York

Among Śiva's attributes or weapons, the trident (*triśūla*) alone was set up as a symbol for worship (*see* no. 128). In this painting from Jaipur,[1] a large trident stands in the center; below its three prongs, two long, wide-open eyes—Śiva's sun and moon eyes—look out. A crescent-shaped ornament, set with pearls, adorns the trident at the top of its staff, and a scarf, garland, and flowers decorate the emblem, their ensemble evoking a face.

The trident is flanked by two youths, one white, the other dark (*see* no. P–36), waving fly whisks for the comfort of the sacred object, commanding the respect accorded a god or king. Two large containers holding floral arrangements or shrubs, burning lamps, and swastikas are distributed in free symmetry on a ground on which tufts of grass and jewel-like flowers are scattered. The high horizon leads to the golden sun on the left, its rays enclosing the face of Sūrya, the sun god, while on the right, the sickle of the moon appears on a dark blue sky with white, stepped clouds.

The combination of a ritual object with eyes is known from Jain paintings of the fifteenth century,[2] where eyes hover right and left of a "full vase" (*pūrṇaghaṭa*). This symbol goes back to the ancient Vedic *pravargya* sacrifice where the *mahāvīra* pot in the hot glow of fire represented the sun, seeing and illuminating everything.[3] The red border of the painting, overlapped by the figures of the attendants, bears an unorthographic inscription, which apparently refers to Śiva as Bheunātha (Bhedanātha), Lord of Discernment.[4]

1. For a similar painting, *see* Philip Rawson, *The Art of Tantra* (Greenwich, Conn., 1973), no. 10; and Ajit Mookerjee and Madhu Khanna, *The Tantric Way: Art, Science, Ritual* (London, 1977), p. 12.
2. Ananda K. Coomaraswamy, "'The Conqueror's Life' in Jaina Painting," *Journal of the Indian Society of Oriental Art*, vol. 3, no. 2 (December 1935), pp. 133–37, pls. XXXV, XXXVI.
3. Stella Kramrisch, "The Mahāvīra Vessel and the Plant Pūtika," *Journal of the American Oriental Society*, vol. 95, no. 2 (April–June 1975), pp. 222–35.
4. Reading of the inscription by Richard J. Cohen.

PUBLISHED
Joseph M. Dye, *Ways to Shiva* (Philadelphia, 1980), pp. 90–91, repro.

P–55 Ascetics under a Tree

Bikaner school(?)
Rajasthan
1700–1750(?)
Opaque watercolor on paper
9⅝ x 6⅞" (24.5 x 17.5 cm)
Navin Kumar Gallery, New York

Six ascetics sit under a tree: three of them, bearded, are meditating or in silent communion; the other three, young and naked, are tending a fire. Without iconography or narrative, the scene on an island cinctured by a turbulent stream and a threatening sky evokes a mood of resignation and dedication. The flaming fire, which sends up the smoke that overlaps the trunk of the banyan tree under whose spreading leaves the ascetics have stopped, gives form to an agitation delineated by the strands of flowing hair and beards of the ascetics. The hanging roots of the tree, though faintly traced, are attuned in a lower key to the mood of the painting. Its symbols are many: the central tree, evoking the cosmic tree, the Axis of the Universe, its leaves spreading out and sheltering the island; the smoke, evoking the evanescence of earthly things, ascending from the fire toward the evergreen tree and along its trunk; the leafless, lifeless faggots—their shapes akin to the branches of the tree—lying ready for the fire that will consume them, deadened forms of an agitation that runs through the dark strands of the ascetics' hair.

The bold simplicity of the disposition of fields of muted color, the rhythmic pattern of the six figures foreshortened naturalistically and grouped in planar superposition, and the commingling of a receding landscape with an overall planar character show a resilience and integrity of pictorial imagination translating a mood evoked by these ascetics—one of them holding a rosary of *rudrākṣa* beads, sacred to Śiva, the others wearing *rudrākṣa* garlands—whose lord is Śiva.

This painting, unique in many ways, can not as yet be attributed definitively to any of the known schools of Rajasthani painting, nor can a more precise date be assigned to it.

P–56 Śaiva Monk's Mental Pilgrimage

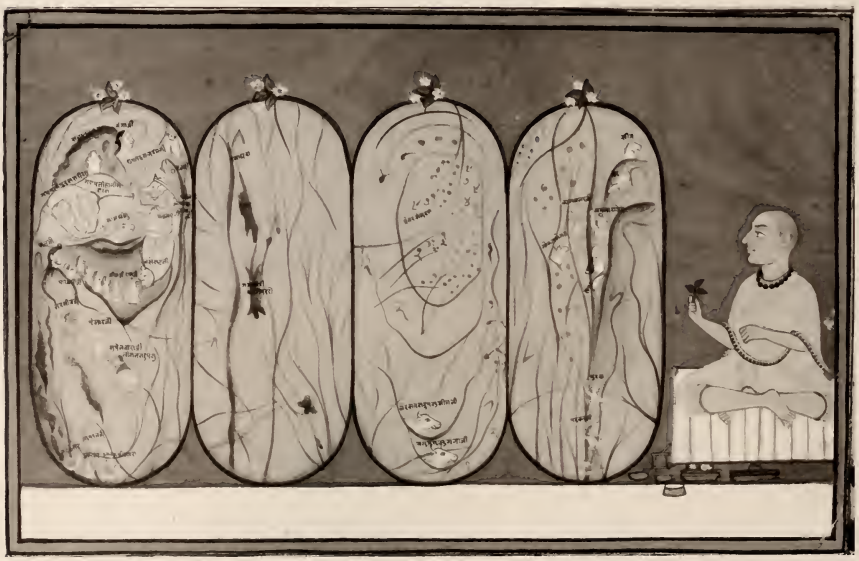
Kota school
Rajasthan
c. 1800
Opaque watercolor on paper
6⅜ x 9½" (16.1 x 24.2 cm)
Collection Edwin Binney 3rd, San Diego

On a red field, a seated monk extends a three-leafed sprig of a bilva (wood apple) tree toward the four *bāṇaliṅgas*[1] toward which his head is turned in profile. His face and head are shaved, and he wears a yellow shawl (*chaddar*) and *dhoti*. The *tripuṇḍra* mark on his forehead and a *rudrākṣa*-bead necklace distinguish him as a Śaiva monk. A small bowl of bilva leaves and flowers is placed below, that is, in front of, the striped rug on which he is seated; other ritual objects are also assembled there, one of them painted on the lighter colored zone below the figure of the monk and the *bāṇaliṅgas*. The four *bāṇaliṅgas* are firmly outlined and filled in grisaille, with serpentine lines suggesting floating thoughts and flowing water; each is topped by three bilva leaves and three flowers.

According to the inscriptions,[2] which clarify the meanings of the four grisailles, in the oval nearest the monk, at the bottom, are Puruṣa and Prakṛti, Spirit and Nature, Essence and Substance; their small figures standing one above the other make the same gestures. From the fundamental pair, bubbling thoughts float up to Gokul, sacred home of Kṛṣṇa, with its cows and peacocks, and to Kṛṣṇa's foster father, Nanda, the cowherd, who carries the infant Kṛṣṇa in a basket on his head across the river Yamunā. Young Kṛṣṇa's figure is drawn next to the central line of the oval. A lion, a crane, and an umbrella—a flat shape, next to the inscription *chattara* ("umbrella")—evoke the terrible downpour caused by God Indra; Kṛṣṇa, "lord of men and women," saved the cowherds of Gokul from the downpour by raising Mount Govardhana as an umbrella above them and their cattle.

The second oval, "calling to mind the [supreme] soul," has another sacred site for its base: the place where the river Ganges flows from the Himalayas into the plains, called Gomukha or "Cow's Mouth" (waterspouts in the lower Himalayan hills frequently are given the shape of a cow's head, with the water flowing from its mouth). Numerals drawn between the curving lines flow along with the current of the mind, and dots intensify the concentration on the closed areas toward the top of the oval.

The third oval has the commingling of the waters of the river Ganges and the ocean for its subject: the



strong undulating line on the left appears to show the mighty current of the Ganges—powerful enough to organize harmoniously the waves of mind, river, and ocean.

The fourth oval leads finally to the goddess Gaṅgā personified—a mighty stream at the same time—flowing over the "eternal [Śiva] *liṅga*" at the end of a mentally undertaken pilgrimage that has included Śaiva as well as Vaiṣṇava gods and animals in their symbolism, and also the eddies and arrests of its own progress.

Each stage of the fourfold pilgrimage in a Śaiva monk's universe, having been attained, is crowned with an offering of bilva leaves and flowers. The four goals of pilgrimage may also be assigned as situated within the body of the monk or yogi who undertakes this inner journey. Indeed, the whole world is within the "subtle body" of man—the rivers, fields, and mountains, the stars and planets, and the holy places of pilgrimage.[3] The yogi knows that Vārāṇasī is situated between the eyebrows, and that the confluence of the rivers Gaṅgā and Yamunā is in the heart.[4]

Transliteration and translation of the inscriptions:

Oval I (far right)

1. *singam* (Sanskrit *siṃha*), "lion" (the vehicle of Pārvatī)
2. *mora* (Sanskrit *mora*), "peacock" (the vehicle of Kārttikeya)
3. *kasabanadaji* (Sanskrit Kṛṣṇanandaji), "Kṛṣṇa and Nanda"
4. *naranaraesa* (Sanskrit *naranārīśa*), "lord of men and women"
5. *gokula me gau* (Braj phrase), "a cow in Gokul"
6. *denanarasisama* (unclear, perhaps enigmatic)
7. *chattara* (Sanskrit *chattra*), "umbrella"
8. *purusa* (Sanskrit Puruṣa), "Spirit as—actionless—spectator of Prakṛti, evolving nature"
9. *parakarati* (Sanskrit Prakṛti), "Nature, 'pre-matter,' as evolving substance"

Oval II

1. *amatarasammurana* (Sanskrit *antarasmaraṇa*), meaning enigmatic, perhaps "calling to mind the [supreme] soul"
2. *bamrasavasarupasusinaji* (meaning enigmatic)
3. *gavumukhasugagaji* (Sanskrit *gomukhasugaṅgāji*), "the crevasse out of which the river Ganges flows from the Himalayas toward the plains"

Oval III

1. *gamgadhara* (Sanskrit *gaṅgādhara*), "the stream of the river Ganges"
2. *mamgara*(?) (Sanskrit *sāgara*), "ocean"
3. *gagaji ri dhara sammurado* (Rajasthani *gaṅgāji ri dhara samudaro*), "the ocean of the stream of the river Ganges"

Oval IV

1. *gamgaji* (Sanskrit Gaṅgāji), "the river Ganges personified"
2. *sanatanalaga* (Sanskrit *sanātanaliṅga*), "eternal *liṅga*"
3. *sucetahasabharamargi* (Hindi *sucetahasbharamurgi*), "clever, cheerful hen"
4. *machali* (Sanskrit *matsya*), "fish"
5. *ganapatipurasasarirasa* (Sanskrit *gaṇapatipuruṣaśarirasa*), "having the body of a Gaṇapati and a human"
6. *ganapatihatisarirasa* (Hindi *gaṇapatihathisarirasa*), "having the body of the elephant-shaped Gaṇapati"
7. *kamadhinu* (Sanskrit *kāmadhenu*), "the wish-fulfilling cow"
8. *lacchamanaji* (Sanskrit Lakṣmaṇaji), "a brother of Rāma"
9. *vasesataji* [unclear] (Sanskrit Vasiṣṭhaji), "the famous sage of the *Rg Veda*" (The inscription apparently refers to the large, four-headed figure on the right, possibly Viṣṇu in his incarnation as Viśvarūpa.)
10. *savaji* (Sanskrit Śivaji), "Śiva"
11. *ramaji* (Sanskrit Rāmaji), "Rāma"
12. *sitaji* (Sanskrit Sītāji), "Sītā" (wife of Rāma)
13. *paravatiji* (Sanskrit Pārvatīji), "Pārvatī"
14. *narasigaji* (Sanskrit Narasiṃhaji), "Narasiṃha"
15. *parsadaji* (Sanskrit *prasādaji*), "an offering(?)"
16. *sucetavaraji-visajasarupasu* (Sanskrit *sucetavarāhaji-*[illegible]*paśu*), "clever Varāha"
17. *sukhadevaji* (Sanskrit Sukhadevaji), "Sukhada(?)" (giver of happiness, a name of Viṣṇu)
18. *nadamkesara* (Sanskrit Nandakesara), "Nandin"
19. *dwarapara* (Sanskrit *dvārapāla*), "doorkeeper"
20. *hamsavahanisarada* (Sanskrit *haṃsavāhanīsāradā*), "Sāradā riding on a swan" (a name of Sarasvatī)

1. *See* no. P–12, n. 1; a *bānaliṅga* is a stone *liṅga* with both ends naturally rounded by the action of the water of a river, particularly the river Narmada. *Liṅgas* of this shape are also man made.
2. Richard J. Cohen has provided the transcription and transliteration of the inscriptions on this painting.
3. *Śiva Saṃhitā*, 2.1–2, in *The Sacred Books of the Hindus*, vol. 15, pt. 1, trans. Rai Bahadur Srisa Chandra Vasu (1914; reprint, New York, 1974).
4. *Darśana Upaniṣad*, 4.48, in *The Yoga Upaniṣads*, ed. S. Subrahmaṇya Śāstrī and trans. T. R. Śrīnivāsa Ayyaṅgār (Adyar, 1952).

P–57 Centers of Realization

Kashmir
1800–1850
Two sections of scroll: ink and opaque watercolor on paper
Width 6⅝" (17 cm)
Staatliches Museum für Völkerkunde, Munich

These paintings, the first two parts of a long scroll that had been cut into five sections of approximately equal length, illustrate the first four *cakras,* or centers of realization or inner awareness, within the "subtle body" of a yogi.[1]

The interpenetration of symbolic forms and written text on the long scroll begins with a large, flowery medallion inscribed with the mantra AUM within which appear the figures of the three Great Gods–Brahmā, Viṣṇu, and Śiva–that the syllable signifies. In two small medallions immediately below are Gaṇeśa and Nandīśvara(?). Within a large circle below, a lotus pond, a wild gander (*haṁsa*), a tree, and a boat are shown. Four "life tree" motifs fill the corners of the panel. Following these introductory panels, the illuminated text begins. The first illustration has the shape of a three-storied building: in the middle floor, four-armed Śiva is seated on a lotus; in the lowest story lies a naturally formed oval *liṅga* (*bāṇaliṅga*) filled with wavy lines. From this shrine issue three lines of different colors; they apparently represent the three "arteries" or "ducts" (*nāḍis*)–Iḍā, Piṅgalā, and Suṣumnā–of the nature of the moon, sun, and fire respectively, that traverse the yogi's "subtle body" with its *cakras* (twelve in number according to this text).

Following this preamble, the *cakras* are painted (in the lower half of the first section [partly illustrated]). The highest *cakra,* assigned to the *brahmarandhra,* the "threshold of Brahmā," on the top of the head, is indicated by the central point of a black disk inscribed with four white petals. This is followed by the disk of the *sahasrāracakra,* the "thousand-petaled lotus," and is repeated below (*see* illustration) showing the white figure of Śiva the Guru, accompanied by the small figure of the goddess Caitanyā (Consciousness). Śiva is the Guru, the deity of this highest *cakra.* Below their images, the crescent moon overlaps and emerges on either side of an eight-petaled lotus flower.

From the right of the "thousand-petaled lotus," a short, curving line leads to a small circle containing the figure of a sage (*ṛṣi*). The *ṛṣi,* as the text states, represents Virāj, the primordial plan or prefiguration of the cosmos.

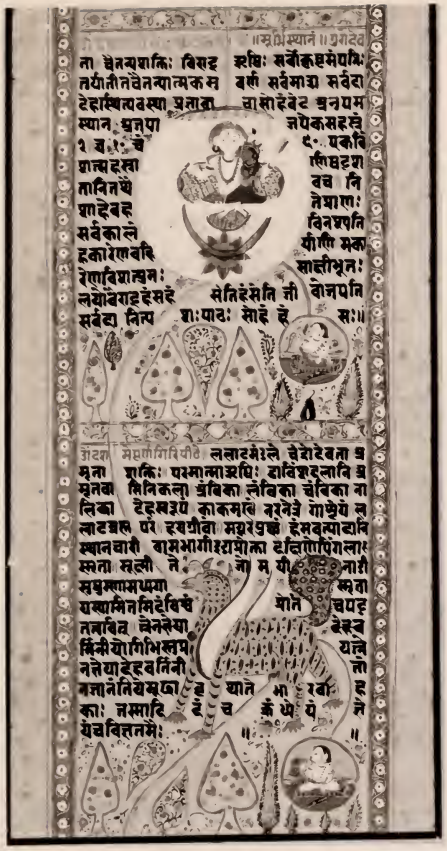
From the *sahasrāracakra,* the three ducts curve across two fields of writing separated by a horizontal border set with trees; they lead–in the next section–to a winged animal, which has the "body of a buffalo cow, a crow's beak, the eye of a man, a horse's neck, a peacock's tail, legs and wings of a gander." In the left part of its body, according to tradition, is the moon *nāḍi,* Iḍā; in the right part, the sun *nāḍi,* Piṅgalā; in the middle is the fire *nāḍi,* Suṣumnā. "On it the entire universe is strung." From this meditation station called *pūrṇagiri-pīṭha* ("seat of the mountain of plenitude") assigned to the forehead and having passed through further *cakras* (*ājñācakra* in the forehead, *balavatcakra* in the nose, and *viśuddhacakra* in the throat), the yogi realizes Śiva in the white, twelve-petaled lotus of the *anāhatacakra* in the heart. *Tamas* is its *guṇa;*[2] Rudra is the deity, Umā, his *śakti.* Deep sleep is the state that belongs to this *cakra.* By merely remembering this *cakra,* the human being is freed from guilt.[3] (The lower half of the second part [*see* illustration] shows the smoke-colored sixteen-petaled *viśuddhacakra* and the *anāhatacakra.*)

Having traversed the centers of realization within the "subtle body" of the yogi, the inner worship is completed. The connecting triple line flows on through the cosmos, beginning with the netherworlds (shown in the fifth part of the scroll, not included in the exhibition) where, in Rasātala, the sixth netherworld, Śiva appears as Kālāgni Rudra, the All-Consuming Fire That Is Time. Moon-crested, this is the last image of Śiva in this scroll. The two-armed god holds a trident and water vessel and is seated on a lotus, a male corpse lying supine below it.

Throughout the scroll run the triple ducts of the *nāḍis* on which the *cakras* are threaded; ancillary symbolic shapes are disposed in free rhythms subservient to the roundels of the *cakras* and the spacing of the written areas. Reading while seeing is here the twofold modality by which meaning is conveyed on the road of meditation.

1. The following exegesis is based on Fausta Nowotny, *Eine Durch Miniaturen Erläuterte* Doctrina Mystica *aus Srinagar* (The Hague, 1958), pp. 12, 23, 24.
2. *Ibid.,* p. 2. *Tamas,* "darkness," is the disruptive, disintegrating tendency.
3. *Ibid.,* p. 24.

PUBLISHED
FAUSTA NOWOTNY, *Eine Durch Miniaturen Erläuterte* Doctrina Mystica *aus Srinagar* (The Hague, 1958).



P–58 Viśvāmitra

Basohli school
Western Panjab Hills
c. 1730
Opaque watercolor on paper
7⅞ x 5½" (20 x 14 cm)
The Cleveland Museum of Art. Purchase, Edward L. Whittemore Fund

Viśvāmitra was born a Kṣatriya, the son of a king, but by severe austerities he became a Brahmin and one of the seven great sages (*ṛṣis*). This Vedic royal sage, here majestically portrayed, wears a crown. In the yogic centers of meditation within his "subtle body" reside the three Great Gods: Brahmā, Viṣṇu, and Śiva. Śiva is at the top, in the middle of Viśvāmitra's forehead, where the *ājñācakra*, the center of command, is situated. The deity of this center is Maheśvara, the supreme Lord Śiva.[1] The yogi who meditates on this center is qualified for *rājayoga*, the royal road of reintegration; by his own power, he frees himself from all bonds.[2] Brahmā is here seen in the region of the navel, where the *manipuracakra*, the center called "jewel city," is situated. Viṣṇu is seen in the region of the throat, the center of "great purity" (*viśuddhacakra*), and in the heart, the center of "unstruck sound" (*anāhatacakra*).

In sweeping, calm, and powerful lines, the idealized portrait of Viśvāmitra shows the royal *ṛṣi* seated in a yoga posture (*siddhāsana*). His arms are freely and rhythmically placed; the bold, frank head turned in profile shows a wide-open, pensive, yet penetrating, eye. From the waist upward the body is bare but for the long garland of *rudrākṣa* beads, the folded upper garment (*uttarīya*), the tasseled armbands, and the *tripuṇḍra* marks painted on chest and arms. The circular spread of the *dhoti* decorated with plant motifs and the folded sash complete the majesty of the figure, its light-colored body limned against a radiant yellow ground. The profile of the warrior-sage's face is a masterwork of ideal portraiture. The painting is as strong and controlled in color and composition as is the personality it portrays in its complexity.

1. *Śiva Saṃhitā*, 5.146, in Alain Daniélou, *Yoga, the Method of Re-Integration* (New York, 1955), pp. 132, 164.
2. *Ibid.*, 5.128.

PUBLISHED

"Golden Anniversary Acquisitions," *Bulletin of The Cleveland Museum of Art*, vol. 53, no. 7 (September 1966), pp. 261, 284, no. 152.

Vinod P. Dwivedi, "A Rasamanjari Painting from Basohli," *Bulletin of The Cleveland Museum of Art*, vol. 56, no. 7 (September 1969), p. 264, fig. 2.

Rāgas and Rāgiṇīs (nos. P–59—P–62)

A *rāga* is a melody type. A *rāgiṇī* is the feminine form of *rāga*, and five or six *rāgiṇīs* are associated with each *rāga* as his consorts. The word "*rāga*" stems from a root denoting color. Each *rāga* or *rāgiṇī* "colors" the soul of the listener with a definite sentiment. The melody types are visualized in or associated with a specific subject; some evoke Śiva's presence and depict his *liṅga* or his likeness, while others show the figure of a yogi. The effect of listening to a *rāga* or looking at a *rāga* painting varies according to the specific *rāga* or *rāgiṇī*. Each is to be sung at a specific time of day and in a specific season. *Rāga Bhairava*, for example, assuages fever, dispels fear, and brings peace and harmony; it is to be sung in the morning dawn, before sunrise, in September and October.[1] Bhairava as a *rāga* is the reverse of Bhairava, the mythical figure of terror to which his images gave shape (*see* nos. 29, 31). While the degree of frightfulness varies in different representations (*see* nos. 32, 39), the sixty-four varieties of Bhairava provided also for images of calm majesty (*see* nos. P–10, P–11). In their pictorial renderings, however, the *rāgiṇīs* assigned to Bhairava convey the less beatific states of mind (*see* no. P–62) within Bhairava's being. Each *rāga* envisions a situation which may be alluded to in an inscription on the top or reverse of the painting; its name may be inscribed on the scene itself, identifying the respective *rāga* or *rāgiṇī*.

1. *See* Anna Libera Dahmen-Dallapiccola, *Rāgamālā-Miniaturen von 1475 bis 1700* (Wiesbaden, 1975), pp. 1, 59; and Kannoomal, "Notes on Rāgiṇīs," *Rupam*, no. 11 (July 1922), pp. 91–99.

P–59 Rāga Bhairava

Malpura school
Rajasthan
1756[1]
Opaque watercolor on paper
12¾ x 8¾" (32.3 x 22.2 cm)
Lent anonymously

The melody type *Rāga Bhairava* is visualized as Lord Śiva himself. In paintings of this melody type, Śiva, though he may not be shown playing the tune, embodies it. In this painting, Śiva, of ashen-blue color and wearing a short red *dhoti* and a garland of severed heads, counts the beads of his rosary, while a black cobra coiled around his arm raises its head (*see* no. P–6). Śiva is seated in a yoga posture of exquisite grace, his left hand resting on his right heel. His face, open eyed yet self-entranced, is turned toward a noble woman who kneels in adoration before him. The river Ganges flows from his ash-flecked golden hair above the crescent moon close to the god's third eye.

The scene plays in an elegant, carpeted pavilion; refreshments are set out before Śiva, and an attendant carrying food and drink approaches from outside. The setting is the green ground of nature topped by a gentle curve with the blue sky above it. A cypress tree on the left of the building rises from the ground above a horizontal that divides the main, upper part of the painting from its lower section, where two musicians play for a trousered dancer. On the right, a stylized tree terminates this section of the visualized melody type *Rāga Bhairava*.

The Braj inscription[2] in a black panel on the top is as much a part of the composition as is its flowery red border. It describes the *Rāga Bhairu* (that is, *Bhairava*):

"Now *Rāga Bhairu*: The *Gaṅgā* falls from the middle of the hair-knot on [Śiva's] head, [his] form is beautiful [and his] body ashened. He meditates deeply with

his mind on the glistening snake [and] the garland of skulls on [his] neck. A woman [and] companion are enjoying a morning song, singing the *dhaivata jāti*.[3] Govinda says this is the Bhairu Rāga. Observing it, sin is forever destroyed. Obeisance to the ever-prosperous Lord of Pārvatī."

1. This painting was part of a *rāgamālā* series from Malpura (near Jaipur), Rajasthan, dated 1756; *see* Klaus Ebeling, *Ragamala Painting* (Basel, 1973), p. 212, pl. C22.
2. Translation and annotation by Richard J. Cohen.
3. The word *dhaivata jāti* is a technical term denoting the sixth note of the musical scale. The repeated use of this note is a characteristic of the *Rāga Bhairava*.

P–60 Rāgiṇī Megha Mallār of Śrī Rāga

Malwa school
Madhya Pradesh
c. 1695
Opaque watercolor on paper
8¼ x 5¾" (21 x 14.6 cm)
Collection Carol Summers, Santa Cruz

(Shown only in Philadelphia and Los Angeles)

The sorrowful mood of unrequited love expressed in the melody type called *Rāgiṇī Megha Mallār* is evoked here by a Śaiva ascetic. Serpents crown his head and are draped over his shoulders; a lute (*vīṇā*) passes under his right arm, which is raised in a gesture that seems to conjure the clouds of the rainy season. This season is also conveyed by the peacock on the scalloped brown hill and by the fresh, green foliage of the large morel-shaped trees growing symmetrically on each side of the hill. On its top, the ashen ascetic, almost naked but for a red belt, is seated on a black antelope (*kṛṣṇamṛga*) skin. He is surrounded by long-stemmed flowers, their sprigs, nearly all in triplets, bending toward him. A white horizon line bounds the blue patch that sets off the yogi's conjuring gesture; above it, a dark zone separates the blue sky with its white clouds, whereas beneath the scalloped mountain, a white line divides a broad, dark blue zone streaked with lighter blue lines from the figurative part of the painting. The white line is repeated below the blue zone; below this, a yellow band edged with red corresponds to a similarly bounded yellow band above the dark blue sky. Such color fields, free of figures—in other paintings filled with an inscription (*see* no. P–59)—suspend the scene and its melody in a space of inner experience.

An inscription on the back of this painting identifies it as the "Meghamallārarāgiṇī of Śrīrāga," referring to a beautiful young woman. "The beautiful woman's young, frail body is in the clutches of separation. Without Śrīrāga, desire destroys [her] serenity and spirit."[1]

1. Translated by Richard J. Cohen. For other versions of this *rāgiṇī*, *see* Anna Libera Dahmen-Dallapiccola, *Rāgamālā-Miniaturen von 1475 bis 1700* (Wiesbaden, 1975), pp. 345, 375–80.

P–61 Rāgiṇī Gaur Mallār

Bundi school
Rajasthan
c. 1725
Opaque watercolor on paper
10¼ x 5⅞" (26.1 x 14.8 cm)
Bharat Kala Bhavan, Banaras Hindu University, Varanasi

The mood of this *rāgiṇī*, of which only a few pictorial versions are known,[1] is one of unrequited love. The emaciated ascetic sitting in a kiosk that rises from a lotus pond is, so it is told, a woman who practiced rigid austerities in order to be united again with her husband, who had gone away. By her asceticism, she herself became an ascetic. That the ascetic in the painting was originally a woman seems to be indicated by the flowerlike jewels that decorate his lank hair.

This interpretation is also given to another melody type, *Rāgiṇī Kedāra*, which also expresses unfulfilled love.[2] *Kedāra* is a melody with magic powers, said to cure diseases.[3] Kedāra is a name of Śiva; in some paintings, the ascetic Kedāra plays the lute (*vīṇā*).[4] Music and painting link the erotic mood of longing, loneliness, and rejection with asceticism (*tapas*) offered as its remedy. An inscription on a painting of *Rāgiṇī Kedāra* in her yogi shape says, "She teaches the secrets of yoga through her tales of separation."[5] The suffering heroine becomes an ascetic, an imitation here on earth of the Great Ascetic, Śiva the Healer, teacher of yoga and music.[6]

The architecture of the yogi's pavilion is imbued with emotion: the capitals with their drooping pendants are almost like tears, as is the rain that falls on the lush vegetation outside the pavilion. The lone peacock on the roof indicates the rainy season. Various birds in pairs sport around the pavilion in which the yogi counts the beads of his rosary.[7]

1. *See* Anna Libera Dahmen-Dallapiccola, *Rāgamālā-Miniaturen von 1475 bis 1700* (Wiesbaden, 1975), p. 410. In a letter to the author, Anand Krishna identifies this *rāgiṇī*, which is inscribed "*Gaur Mallār Rāgiṇī*," as *Seta Mallār Rāgiṇī* (*see* below, n. 7).
2. *See* Dahmen-Dallapiccola, *Rāgamālā-Miniaturen*, pp. 401, 408; and Klaus Ebeling, *Ragamala Painting* (Basel, 1973), p. 66. Another *rāgiṇī* with a similar story is *Rāgiṇī Devgāndhār; see ibid.*, p. 66.
3. Compare W. Kaufmann, *The Ragas of North India* (London, 1968), p. 13, quoted in Dahmen-Dallapiccola, *Rāgamālā-Miniaturen*, p. 401.
4. *Ibid.*, p. 401.
5. *Ibid.*, p. 408; and Ordhendra Coomar Gangoly, *Rāgas and Rāgiṇīs* (Bombay, 1966), vol. 2, pl. XLVI.
6. Stella Kramrisch, *The Presence of Śiva* (Princeton, 1981), pp. 36, 37, 39, 442.
7. Compare a very similar painting identified as "*Rāgiṇī Seta-Malāra*," in Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1971: Ausgestellte Werke* (Berlin [West], 1971), no. 211, pl. 34.

PUBLISHED
Klaus Ebeling, *Ragamala Painting* (Basel, 1973), p. 267, fig. 283.

P–62 Worship of Mahādeva (Rāginī Saindhavī)

Sawar school
Rajasthan
1700–1725
Opaque watercolor on paper
10⅜ x 8¼" (26.5 x 21 cm)
Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, Berlin (West)

This painting, inscribed "*mahādevjiki pūja*," "Worship of Mahādeva [Śiva]," possibly represents the melody type (*rāgiṃī*) called *Saindhavī*. *Saindhavī* is a *rāgiṃī* of Bhairava;[1] she is described as a woman offended and furious, her love being unrequited.[2] The melody types associated with Bhairava convey the frustration of love and express different degrees of sadness or anger. The colors here are deep and hot. The sullen heroine kneels before a *liṅga* rising from a *yoni* on a platform or altar. She offers flowers to the *liṅga*, while one attendant holding a flower and a china flask and another holding a silver bowl keep ready the water that the heroine will pour over the *liṅga* to cool its burning heat. A dark brown image of Nandin couchant is shown in front on another altar near a lotus pond. A banana plant on the left edge of the picture has sent forth three flowers. A mighty tree covered with four-pronged leaves rises above, that is, behind, the *liṅga*. Birds in flight and scriptlike clouds on a white strip of sky adorn the top of the painting.

1. *See* Anna Libera Dahmen-Dallapiccola, *Rāgamālā-Miniaturen von 1475 bis 1700* (Wiesbaden, 1975), pp. 421–22.
2. *See ibid.*, p. 421; and Klaus Ebeling, *Ragamala Painting* (Basel, 1973), pp. 138, 265, pl. 276.

PUBLISHED

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1971: Ausgestellte Werke* (Berlin [West], 1971), no. 217, pl. 35.

Ernst and Rose Leonore Waldschmidt, *Miniatures of Musical Inspiration in the Collection of the Berlin Museum of Indian Art*, pt. 2, *Rāgamālā Pictures from Northern India and the Deccan* (Berlin, 1975), p. 337, fig. 118.

Berlin (West), Staatliche Museen Preussischer Kulturbesitz, Museum für Indische Kunst, *Katalog, 1976: Ausgestellte Werke* (Berlin [West], 1976), p. 66, no. 217 (text only).

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